TIM AND TIME

A comedy about love and time travel

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September 26th 2011

1 INT. FAMILY HOME, NORTH BERWICK. DAY. / EXT. BEACH. DAY./ 1
EXT. GARDEN. NIGHT.

THE FILM STARTS WITH A VOICE-OVER - SHOWING WHAT TIM, THE LEADING MAN, IS DESCRIBING. HE IS 21. AS HE TALKS ABOUT EACH MEMBER OF THE FAMILY, THE CAMERA STAYS WITH THEM UNTIL THEY ARE PASSED BY ANOTHER FAMILY MEMBER, WHO THE CAMERA THEN FOLLOWS. ONE FLOWING MORNING IN THE HOUSE.

TIM V/O
I always knew we were a fairly odd family.

First there was me - for a start, I wore glasses - and then I had unfortunate hair - when it was long, I looked like I had a loaf of bread balancing on my head - and when I cut it, I looked like the quiet chap who ends up killing quite a lot of people.

My Mum was lovely, but not like other Mums - there was something solid about her, something rectangular - other Mums were all fluffy hair and dresses that blew around in the wind - my Mum's fashion icon was the Queen - I never remember her not in tweed.

Dad, well, he was more normal. He always seemed to have time on his hands - read a lot in his study but, after giving up work on his 50th birthday, was always available for a leisurely cup of tea, or to let me win at table tennis once more.

Then there was Mum’s brother, Uncle D. Impeccably dressed - it took him about an hour and a half to get ready for action every morning. He spent the days just, well, being Uncle D. He was the same age as Mum but by the time I was 8, he was really my younger brother.

And then finally, there was Catherine, Katie, Kit Kat. In a household of suits and hair cuts, there was this - what can I call her - nature thing. With her big oval eyes, her wild black hair, her purple t-shirts, her torn jeans and her eternally bare feet

(MORE)

TIM V/O (CONT'D)

- she was then and still is, to me, about the most wonderful thing in the world.

All in all - it was a pretty good childhood - full of repeated rhythms and patterns - by the time I was 21, we were still having tea on the beach every day, no matter what the weather…

SCENE OF THEM TRYING TO HAVE TEA ON THE BEACH ON A VERY BLOWY AUTUMN AFTERNOON. MUM IN SCARF, UNCLE D IN THREE-PIECE SUIT, DAD LAUGHING AT IT ALL, KIT KAT IN PURPLE T-SHIRT AND TORN JEANS - MAKING A FIRE WITH STICKS FOUND ON THE BEACH, TRYING TO LIGHT IT, PUTTING ON AN OLD KETTLE…. ONE CUP OF TEA TAKES ABOUT HALF AN HOUR. A SCONE DROPS IN THE SAND - TIM'S MOTHER SURREPTITIOUSLY PICKS IT UP, SCRAPES OFF THE SAND AND PUTS IT BACK ON THE PLATE.

TIM
And in the evenings - every Friday night - a film.

A NIGHT-TIME SHOT OF THEM WATCHING A MOVIE, PROJECTED ONTO THE SIDE OF THE HOUSE - ALL OF THEM IN DECKCHAIRS. IT STARTS TO DRIZZLE - AND UP GO SIX UMBRELLAS - NO-ONE MOVES. KIT KAT JUST RELISHES THE RAIN.

TIM (CONT'D)
And then, once a year, the ghastly New Year's Eve party..

2 INT. NORTH BERWICK HOME. NIGHT. 2

A NEW YEAR'S PARTY - LOTS OF REELING AND ONE OR TWO VERY UGLY MEN WEARING KILTS. THERE'S ONE YOUNG MAN DANCING WITH PECULIAR, UNWARRANTED CONFIDENCE - TIM'S FRIEND JAY. WE SEE TIM SORT OF SMILING HOPEFULLY AT A PRETTY GIRL - SHE IGNORES HIM IN FAVOUR OF A HANDSOMER GUY. HE ENDS UP TWIRLING WITH A GIRL TWICE HIS SIZE - SHE, IN CONTRAST, GIVES HIM A VERY WELCOMING SMILE.

KIT KAT IS DANCING ON HER OWN IN THE CORNER, APPARENTLY FINDING THE ROCK AND ROLL BEAT INSIDE THE TRADITIONAL REEL.

CUT ON - TIM IS JUST TRYING TO GET THROUGH THE NIGHT - AVOIDING DRUNK PEOPLE. ONE PERSON NUDGES A TABLE AND 27 WINE BOTTLES ALL SPILL AT ONCE.

SUDDENLY IT IS MIDNIGHT - A BIG COUNTDOWN TO THE BIG MOMENT. - TIM FINDS HIMSELF NEAR THE NOW RATHER DRUNK BIG GIRL - SHE IS MOVING TOWARDS HIM, LEANING IN FOR A NEW YEAR KISS. HE PANICS. DOESN'T KNOW WHAT TO DO. FINALLY, ON THE DOT OF MIDNIGHT, AS ALL AROUND HIM EVERYONE IS KISSING, HE JUST TAKES HER HAND AND SHAKES IT FIRMLY.

TIM
Happy New Year. Sorry.

THEY LOOK AROUND - EVERYONE ELSE IS KISSING. KIT KAT IS KISSING THE ONE BADLY DRESSED VERY HANDSOME ROCKER AT THE PARTY. A SWEET 20 YEAR OLD HAS SWEPT HIS PRETTY 10 YEAR OLD SISTER, AMBER, OFF HER FEET AND KISSES HER ON THE CHEEK.…

AS TIM HOLDS HIS GIRL'S HAND, WE SEE A TEAR APPEAR IN THE CORNER OF HER EYE. FOR HER, IT'S A PROFOUNDLY SAD MOMENT - NO-ONE LOVES HER. FOR HIM, IT'S A TOTAL SHAME AND A LITTLE EMBARRASSMENT. SHE WALKS AWAY. KIT KAT AND JAY COME UP BESIDE TIM.

KIT KAT
Honestly - what is wrong with you? How much would it have hurt to kiss the girl? Very poor.

JAY
It's not as if you've actually got a girlfriend.

TIM IS MORTIFIED. SHAKES HIS HEAD. BAD START TO THE YEAR.

3 INT. TIM'S BEDROOM. MORNING. 3

A WIDE WINDOW OVERLOOKS THE CAMOMILE LAWN AND THEN THE SEA.

TIM V/O
And so I woke up the next morning, slightly hung over, very ashamed of myself and not realising it was the day that would change my life forever.

KIT KAT ENTERS IN THE PURPLE T-SHIRT SHE SLEEPS IN.

KIT KAT
Wake up, Stupid. Dad wants you.

4 INT. DAD'S STUDY. MORNING. 4

IN JEANS AND A PULLED ON SWEAT-SHIRT, TIM OPENS THE DOOR AND ENTERS - IT'S A BIG OLD FASHIONED STUDY - BOOKS AND RECORDS LINE THE WALL MASSIVELY - WHERE THERE AREN'T BOOKSHELVES, THERE ARE OLD-FASHIONED PAINTINGS OF OLD RELATIVES. AGAIN, VIEW OUT ON TO CRAGGY TREES AND THE ENORMOUS SEA BEHIND.

HIS DAD IS A FAMILIAR, LIVED IN, QUITE FORMAL MAN. DEEPLY CIVILIZED AND ATTRACTIVE.

DAD
Ah, Tim, come in…. Sit down.

TIM
This is all very formal.

DAD
Sorry - no - it's not formal - but it is, well, important.

TIM
Okay - I'm all ears.

DAD
All right. Well - as I'm sure you've noticed, we're a slightly odd family.

TIM
Yes. Although I've always thought you were the most normal of us.

DAD
Well, let’s see how you feel about that in 10 minutes. The thing is - today is the first day of your 21st year - and so it's the day I tell you our - what shall I say? - family secret.

TIM
Gosh.

THEY HAVE A PRETTY GOOD RELATIONSHIP - IRONIC AND FAMILIAR, EVEN IF NOT HUGELY CLOSE.

DAD
This is a curious moment for me - because I had exactly the same moment with my Father - and after it, my life was never the same - so, I approach it nervously.

TIM
Okay - when you're ready. All very mysterious.

AN ODD PAUSE.

DAD
Very well - Tim - my dear son - the simple statement of the fact is that the men in this family have always had the ability to... travel in time. Well, more accurately, travel back in time. I mean, once we’ve travelled back, we can of course travel forward back to the present, but we can't travel into the future from now.

CUT BACK TO TIM. HE IS PERFECTLY STILL.

TIM
Wow.

DAD
…is as good a reaction as any. I think I plumped for 'golly'.

CUT OUTSIDE THE WINDOW. SEE THEM STILL TALKING. JUST ANY FATHER AND A SON, LIKE IN SO MANY HOUSES.

TIM
Let me get this clear - you, and granddad, and his brothers… could all and have all travelled back in time?

DAD
Yes.

TIM
Do you still?

DAD
Yes. For instance, just yesterday your mother hideously burnt a stew and the whole house smelled of smoke till I went back and turned the oven off.

TIM
It was rather tasty in the end.

DAD
Thank you.

TIM
And what if I get stuck….

DAD
You don't get stuck - whatever happens you return after a day - so you'll always find yourself back where you started.

TIM
What if I get killed while I'm back in time…

DAD
Well, you know, whenever it happens, dying is bad news. No, if you die, you do die. I know it's a huge amount to get your head round…

TIM
How do I actually…?

DAD
The 'how' is the easiest bit. You have to go into a dark place - then you clench your fists like this, think about the moment you're going to, and you'll find yourself there. After a bit of a stumble and rumble.

TIM
But what about the whole…?

DAD
Butterfly effect thing - what can I say, we certainly don't seem to have messed up civilization yet.

PAUSE.

TIM
Do you mind if I just take a few moments to think about it?

DAD
Please do.

TIM HEADING OUT

TIM
Dad - this isn't some huge joke. Or rather - this is just some huge joke, isn't it?

DAD
It isn't. It'll be up to you to decide whether I made a mistake telling you - my sense is it's ruined lives in the past, but I think on balance it's been fine for me. But - no - this is very seriously the first day of the rest of your life.

5 EXT. NORTH BERWICK BEACH. DAY. 5

CUT TO TIM WALKING ALONG THE BEACH - PASSIONATE, UNFOLDING MUSIC. HE IS LOST IN HIS THOUGHTS AND AMAZEMENT - THEN…

MOTHER
Tim?

HE HAS WANDERED STRAIGHT INTO THE DAILY BEACH TEA PARTY.

MOTHER (CONT'D)
Cup of tea?

TIM
Absolutely.

MOTHER
Sorry about the scones - they're a bit crunchy today.

6 INT. DAD'S STUDY. EVENING. 6

TIM IS BACK IN THE STUDY WITH HIS DAD.

TIM
Does Mum know?

DAD
Not a whistle. Can I recommend that you only do a few minutes, first time, just to get used to it.

7 INT. TIM'S BEDROOM. NIGHT 7

TENSE MUSIC. TIM ENTERS HIS BEDROOM CUPBOARD CEREMONIOUSLY. THEN CLOSES HIS EYES, CLENCHES HIS FIST. THEN SOMETHING HAPPENS. A TINY VISION OF THE TIME BEING PASSED THROUGH - A FEW RANDOM IMAGES, LIKE TRAVELLING THROUGH A TIME TUNNEL. CUT OUTSIDE INTO HIS BEDROOM. IT IS NIGHT - TIM STEPS OUT - DRESSED AS HE WAS FOR THE NEW YEAR'S PARTY.

8 INT. MAIN HALL. NIGHT. 8

TIM WALKS DOWN THE STAIRS - UTTERLY STUNNED BY THE STRANGENESS OF LIVING SOMETHING FOR THE SECOND TIME.

FRIEND JAY
You okay, Tim?

TIM
Yes. Good, good.

HE CUNNINGLY STOPS THE SPILLAGE OF THE 27 WINE BOTTLES HE REMEMBERS FROM THE NIGHT BEFORE.

CUT FORWARD TO MIDNIGHT. THE SAME MOMENT AT THE PARTY WHEN HE FAILED TO KISS THE GIRL. HER NAME IS POLLY. AND INSTEAD OF SHAKING HER HAND - HE NOW KISSES HER. IT MAKES HER SO HAPPY.

POLLY
Thank you.

TIM
You're welcome.

AND HE HEADS OFF INTO A DARK ROOM, OFF THE PARTY ROOM…

9 INT. TIM'S BEDROOM. NIGHT. 9

HE'S BACK IN THE CUPBOARD AGAIN. HE LOOKS AT HIS WATCH - HIS CLOTHES. YES, HIS LIFE HAS UTTERLY CHANGED. HE STEPS OUT OF THE CUPBOARD, DAZED. AT WHICH MOMENT, POLLY COMES IN FROM THE BATHROOM. SHE IS WEARING JUST A TOWEL…

POLLY
I've actually never done this before.

TIM, IN TOTAL SHOCK ALREADY, IS JOLTED INTO TOTAL SHOCK NUMBER 2. AN ALMOST NAKED BIG ANNOYING GIRL IN HIS BEDROOM.

TIM
Really?

POLLY
But then no-one has ever really kissed me before - so I thought, if I'm going to lose my virginity with someone, it might as well be you.

TIM
Well right.

POLLY
I told my Mum I was going over to Shirley's - so we've got all night. This (HER BODY) is yours for 12 hours. Do with it as you will, Tim Lake.

TIM
Great. Great. Will you just give me one second?

HE GOES INTO THE BATHROOM, SWITCHES OFF THE LIGHT, CRUNCHES HIS FIST - AND GOES BACK TO THE NEW YEAR'S PARTY.

10 INT. MAIN HALL / BEDROOM. NIGHT. 10

MIDNIGHT AGAIN. AND ONCE AGAIN TIM SHAKES HER HAND. THE TEAR FALLS FROM HER EYE AGAIN.

TIM
I really AM sorry.

AND THEN TIM ARRIVES BACK IN HIS BEDROOM - AND STANDS WORRIED BUT RELIEVED BY THE DOOR OF THE CUPBOARD. TIME TRAVEL IS GOING TO TAKE TIME TO GET USED TO.

TIM V/O
It was a very complicated year in every way. There was a lot to sort out. I suppose every body would use the gift in different ways…

11 INT. DAD'S STUDY. DAY. 11

HE IS IN THE STUDY WITH HIS DAD. MID-CONVERSATION…

DAD
For me it's books, books, books. I've read everything a man could hope to. Twice. And music of course. (GESTURES TO ALL HIS RECORDS) And then, I've got to spend more time with you and the family. What are you thinking?

TIM
Well, money would be the obvious thing.

DAD
Very mixed blessing. Utterly fucked up your grandfather's life - left him without love or friends. I've never bumped into a genuinely happy rich person.

TIM
But it would be nice not to have to work.

DAD
No - that's a real recipe for disaster. Look what happened to your Uncle Fred.

TIM
What happened to Uncle Fred?

DAD
Nothing. Absolutely nothing. Wasted life. You have to use it for things that will really make your life how you want it to be.

TIM
Yes. I suppose, to be honest, I really just hope it's going to get me a girlfriend.

TIM V/O
For me, it was always going to be all about love.

12 INT. NORTH BERWICK CORRIDOR. DAY. 12

TIM STEPS OUT OF HIS FATHER'S STUDY - AND KIT KAT IS IN THE CORRIDOR. SHE HAS A FRIEND WITH HER. SHE IS DEVASTATINGLY WONDERFUL TO TIM - A BLONDE AMERICAN BEAUTY - A YOUNG GRACE KELLY, A YOUNGER JANUARY JONES - 18 YEAR OLD PERFECTION.

KIT KAT
Hey Tim.

TIM IS PRETTY THROWN BY THIS VISION.

TIM
Hey…

KIT KAT
This is Charlotte.

TIM
Hello, Charlotte.

KIT KAT
Charlotte is staying here for the summer holidays.

TIM
Jesus - really?

THE SHOCK THAT THIS GODDESS IS GOING TO BE THERE EVERY DAY.

KIT KAT
Tim - don't be so rude.

TIM
No, I mean, obviously, that's great news. It's just, you know, four weeks is a fuck of a long time.

KIT KAT
Not if someone is gorgeous - honestly, Timmo, be nice…..

TIM
No, you've got it completely wrong. I meant, excuse me for a minute…

AND HE WALKS STRAIGHT INTO THE HALL CUPBOARD.

13 INT. NORTH BERWICK CORRIDOR. DAY. 13

CUT RIGHT BACK TO THE BEGINNING OF THE SCENE - TIM COMES INTO THE HALL ONCE MORE. AND KIT KAT HAS HER FRIEND WITH HER, IN ALL HER DIVINITY.

KIT KAT
Hey Tim. This is Charlotte.

TIM
O. (PLAYING IT COOL) Hello, Charlotte.

KIT KAT
Charlotte is staying here for the summer holidays.

PAUSE. TO GET THE ANSWER RIGHT THIS TIME.

TIM
Great. Wonderful.

CHARLOTTE
I think you know my brother.

TIM
Really?

CHARLOTTE
Jimmy Kincade.

TIM
O Jesus Christ.

HE CLEARLY HATES HIM.

CHARLOTTE
You don't like him?

TIM.
No, no - I mean, he's not to everyone's taste…

KIT KAT
You obviously loathe him. But I like him, which is what matters.

TIM.
(HORRIFIED) You like Jimmy Kincade?

CHARLOTTE
Wow, you really do hate him….

CUT BACK TO THE SAME MOMENT OF TIM ARRIVING, HIS THIRD EFFORT AT THE CHARLOTTE SCENARIO….

KIT KAT
Hey Tim. This is Charlotte.

TIM
Hello, Charlotte.

KIT KAT
Charlotte is staying here for the summer holidays.

TIM
Wow. Great.

CHARLOTTE
I think you know my brother. Jimmy Kincade.

TIM.
O - yes indeed - how is the old bugger?

CHARLOTTE
He's fine. Same bastard he's always been.

KIT KAT
Lots of my friends are rude about him, but I like him. Most guys are too scared to shag a girl on the first date.

TIM.
What! You've had sex with fucking Jimmy Kincade?

KIT KAT'S FACE GOES DELIBERATELY BLANK.

TIM. (CONT'D)
I didn't know you'd ever slept with anyone - let alone Jimmy Kincade.

14 EXT. NORTH BERWICK BEACH. DAY. 14

TIM IS WALKING ALONG THE BEACH

TIM V/O
And things didn't get any easier with Charlotte when she came for the summer. Obviously I fell completely in love with her. But try as I may, well… try as I may…

THEY ARE ON THE BEACH CHANGING. TIM IS WRIGGLING AROUND UNDER A TOWEL. CHARLOTTE RAVISHING IN A BIKINI - KIT KAT JUST IN PANTS AND BIG T-SHIRT - SHE ALWAYS MAKES ODD FASHION CHOICES.

KIT KAT
Come on, Tim, what are you doing in there?

TIM
I'm just changing for God's sake.

HE DROPS THE TOWEL, TO REVEAL QUITE A TIGHT PAIR OF BLUE AND RED SWIMMING TRUNKS.

CHARLOTTE
O my god - how long have you had those for?

TIM
What do you mean?

KIT KAT
Nob-hugging swimming trunks went out of fashion 10 years ago.

15 EXT. NORTH BERWICK BEACH. DAY. 15

CUT BACK. THEY ARE ON THE BEACH CHANGING…. TIM WRIGGLING AROUND WITH HIS TOWEL AGAIN.

KIT KAT
Come on, Tim, what are you doing in there?

TIM
Just coming

HE DROPS THE TOWEL AGAIN AND IS NOW WEARING A MUCH MORE FASHIONABLE PAIR OF BAGGY SWIMMERS.

CHARLOTTE
O yes - very fashionable.

KIT KAT
What happened to your nice stripey ones - you look ridiculous in those - like an embarrassed Beastie Boy.

CHARLOTTE LAUGHS.

TIM
O for God's sake - make up your mind.

KIT KAT
What do you mean?

TIM
Nothing - nothing - let's just get in the bloody water shall we?

16 EXT. FAMILY TENNIS COURT. DAY. 16

TIM V/O
Nothing was easy. I invited a friend round because I knew he'd make me look good at tennis.

TIM AND THE SWEET GUY FROM THE PARTY WHO WAS DANCING WITH THE 10 YEAR OLD ON ONE SIDE - TIM CLEARLY THE BETTER PLAYER. AND ON THE OTHER SIDE KIT KAT AND CHARLOTTE, WEARING A TIGHT T-SHIRT AND TINY SKIRT. KIT KAT IS MORE INTERESTED IN MAKING SHAPES THAN SHOTS - BUT CHARLOTTE IS VERY GOOD.

TIM V/O (CONT'D)
Unfortunately Charlotte just made both of us look like idiots.
(MORE)

TIM V/O (CONT'D)
How the hell are you meant to concentrate on your game with this sort of shit going down?

UTTER SLO-MO GORGEOUSNESS, AS THE CAMERA WATCHES CHARLOTTE'S BEAUTY AS SHE RUNS, SERVES, DRINKS WATER, LEAPS TO CATCH A HIGH BALL. THE ULTIMATE BEAUTIFUL GIRL TENNIS FANTASY.

17 EXT. NORTH BERWICK FRONT DOOR. DAY. 17

SHARP CUT TO THE END OF THE SUMMER. A TAXI WAITS OUTSIDE.

TIM
Goodbye. It's been, well, lovely.

CHARLOTTE
Thank you, Tim - Jimmy said you were a bit of a prick, but you know, I've got rather fond of you.

TIM
Well, that's very kind of you.

CHARLOTTE
Bye bye… See you at Christmas.

TIM
Yeh, great.

CUT TO HIM WALKING BACK INTO HIS BEDROOM.

TIM (CONT'D)
For Christ's sake, Tim…

HE GOES INTO THE CUPBOARD AND CLENCHES HIS FISTS AND WE ARE BACK AT THE FRONT DOOR WITH CHARLOTTE AGAIN…

TIM (CONT'D)
Goodbye. It's been, well, lovely.

CHARLOTTE
Thank you Tim - Jimmy said you were a bit of a prick, but you know, I've become rather fond of you.

TIM
And I've… probably fallen in love with you.

STANDING NEARBY KIT KAT JUST COVERS HER EARS.

CHARLOTTE
Don't be stupid. See you at Christmas.

CUT TO THEM WAVING HER GOODBYE IN HER TAXI.

KIT KAT
Why didn't you tell her before?

TIM
Do you think it would have helped?

KIT KAT
I don't know - but I mean - on the way out the door! - that's very poor - when there wasn't even the possibility of a sympathy shag on the last night…...

18 INT. NORTH BERWICK DINING ROOM. DAY. 18

THEY ARE SITTING AT THE FAMILY DINING TABLE FOR A NICE STEW AT LUNCH. BACK 24 HOURS.

DAD
Well, Charlotte, our final lunch - it's been lovely having you all summer, hasn't it, Uncle D.

UNCLE D
Begging your double pardons?

MUM
Lovely having Charlotte here all summer.

UNCLE D
Who is Charlotte?

MUM
Come on darling - Charlotte. Next to you.

UNCLE D
Ah yes - Charlotte - lovely to meet you - how long are you staying?

CHARLOTTE
I'm leaving today.

UNCLE D
Alas - would have been wonderful to get to know each other.

19 INT. NORTH BERWICK CORRIDOR. NIGHT. 19

LATER THAT NIGHT. TIM TURNS A CORNER AND THERE IS CHARLOTTE.

TIM
Charlotte.

CHARLOTTE
Yes...

TIM
Ahm. It's been lovely having you to stay. And, ahm, to be honest, from the first moment I saw you in the corridor in the pink dress with the blue suitcase…

CHARLOTTE
I sound like a character in Cluedo.

TIM
Yes, well, from that moment I was probably completely in love with you - so, ahm, I thought I should probably tell you - before you go.

CHARLOTTE
Wow. Tim. Why did you leave it to the last night? If you'd mentioned it earlier, I might have had time to see you in a different light.

TIM
Ah.

CHARLOTTE
Potential boyfriend is very different indeed from slightly annoying brother with hilarious baggy swimming costume.

TIM
Is there any chance 'slightly annoying brother' etc could ever change into potential boyfriend?

CHARLOTTE
Well, we'll never know, will we….

SHE PECKS HIM ON THE CHEEK AND WALKS AWAY. TIM WALKS STRAIGHT INTO A NEARBY CUPBOARD.

20 INTO. NORTH BERWICK DINING ROOM / CORRIDOR. DAY. 20

CUT BACK TO AN EVEN EARLIER LUNCH.

DAD
Can I just say how well it's going. Charlotte - one week and you've already become a member of the family. Don't you agree, Uncle D?

UNCLE D
With what?

MUM
That Charlotte has become like a member of the family.

UNCLE
Who's Charlotte?

MUM
Charlotte, darling - at the end of the table.

UNCLE D
Ah - yes - very beautiful. You should meet my niece Kit Kat - I think you'd get on very well.

BACK OUT IN THE CORRIDOR.

TIM
Charlotte - can I… ask you a question?

CHARLOTTE
Ask away. O no - wait - it's not going to be about love is it?

TIM
What?

CHARLOTTE
Kit Kat warned me that you might fall in love with me and she said that if you mentioned it, I should give be very firm and say that you must treat me like a sister and not be stupid. Or have I made a total fool of myself and you were going to ask me for a tennis tip?

TIM
No, it was about… the other thing.

CHARLOTTE
That's very sweet of you, brother mine. Ask me on the last night - maybe I'll come across with a sisterly blow-job for old time's sake.

TIM LOOKS DEFEATED AS SHE WALKS AWAY ONCE MORE.

21 EXT. NORTH BERWICK HOUSE. DAY. 21

THE FINAL DAY AGAIN. CHARLOTTE IN ALL HER GLORY STEPS INTO THE CAR - TIM JUST WATCHES HER - SHE TURNS IN THE BACK WINDOW AND WAVES GENTLY AS THE CAR MOVES INTO THE DISTANCE.

TIM V/O
And so she drove, just drove away. All the time and travel in the world couldn't help me. And the next day it was my turn to leave.

22 EXT. NORTH BERWICK HOUSE. DAY. 22

HE IS STANDING NEXT TO A TAXI WITH HIS CASES.

TIM V/O
Did I know then that it was the last time I was ever going to actually live at home? I don't know anyone ever does. I was training to be a lawyer, and London called - London and the rest of my unusual life.

HIS DAD SMILES, KIT KAT JUMPS ON HIM WITH A HUG, LEGS ROUND HIS WAIST. UNCLE D SLIPS HIM A 50 PENCE COIN, WITH A WINK…

UNCLE D
Spend it wisely, son.

23 INT/EXT. TRAIN / UNDERGROUND / WATERLOO / ABBEY ROAD. 23

CUT TO TIM ON THE TRAIN DOWN THROUGH ENGLAND FOR A MOMENT - THEN ARRIVING IN LONDON - GETTING OFF AT WATERLOO STATION. CROSSING THE THAMES. 'WILD WEST END' BY DIRE STRAITS PLAYS. EVERYTHING SEEMS MAGICAL TO HIM.

TIM
I crossed over Waterloo Bridge, then caught a bus up Shaftesbury Avenue and headed for my digs. It turned out to be a big old red house, just a few yards from Abbey Road - fans lining up by the crossing and risking their lives to have their photos taken…

HE WALKS PAST THE CLUSTER OF PEOPLE LINING UP TO BE PHOTOGRAPHED ON THE ABBEY ROAD CROSSING.

HE TURNS A CORNER INTO A TREE-LINED STREET - AND ARRIVES AT A BIG OLD-FASHIONED RED BRICK HOUSE. THE DOORBELL IS ANSWERED BY A RAMSHACKLE, SKINNY 55 YEAR OLD, HIS DAD'S FRIEND, HARRY.

HARRY
What the fuck do you want?

TIM
I'm James' son.

HARRY
Who?

TIM
James Lake.

HARRY
What about him?

TIM
I'm his son. He said you had a room.

HARRY
Go in there - and wait. Quietly. I mean it - don't make a fucking sound.

24 INT. HARRY'S HOUSE. DAY. 24

TIM SITS IN THE SITTING ROOM, THE WALLS COVERED IN POSTERS OF PLAYS, CLEARLY ALL WRITTEN BY HARRY. WHO NOW REAPPEARS

HARRY
No - it's gone. I was actually having the first good idea I've had for a year, when you rang on the doorbell - and now it's gone. The kind of thought that changes everything - Godot never comes - Hamlet can't decide what to do - a major thought in the history of drama - but then you arrived. You little shit.

TIM
Sorry.

HARRY
It's upstairs. The room. How's your Dad? Weird cock I always thought - something weird about him…

TIM
Really?

HARRY
Yeh. Never really liked him actually. Your Mum still look like Winston Churchill? That by the way is my wife. (PASSING A PHOTO) You wouldn't like her at first - sarcastic cow - but eventually you'd realize she was the best human being in the world. Which is why she has left me, of course.

THEY REACH THE ROOM. A SMALL BUT PRETTY ATTIC ROOM, WITH SLOPED CEILINGS.

HARRY (CONT'D)
Here we go. There's a key on the mantelpiece downstairs. Try not to make much noise - particularly when having sex.

TIM
No chance of that.

HARRY LOOKS AT HIM SCORNFULLY.

HARRY
Christ. Two losers in one house.

HE LEAVES, PASSING A PICTURE OF A PRETTY GIRL ON THE WALL.

HARRY (CONT'D)
That's my daughter. Have sex with her if you like. Apparently everyone else has.

25 INT. HARRY'S HOUSE. MORNING. 25

NEXT MORNING TIM CREEPS DOWN, DRESSED IN A SUIT. HE GLIMPSES HARRY - ASLEEP ON A COUCH WITH THE TV STILL ON, STILL DRESSED - AND THEN HEADS OUT THE DOOR.

26 INT. LEGAL CHAMBERS. DAY. 26

TIM V/O
And so I began my adventures in the legal trade.

TIM ARRIVING AT HIS LEGAL CHAMBERS - QUIET GRAND, FORMAL.

TIM V/O (CONT'D)
It's a strange world, full of very strange people, both nice…

IN HIS OFFICE, WE SEE HIS CHAOTIC SWEET NERVOUS CO-WORKER…

RORY
Hello.

TIM V/O
And nasty.

AND HIS NASTY ARROGANT BOSS ENTERS

JAMES
Who the hell are you?

TIM V/O
You sort of have to take who you're given in life - Rory was like me, a legal trainee - serving out the three years. In fear.

27 INT. LEGAL CHAMBERS. DAY. 27

ANOTHER DAY - THEY ARE GETTING READY FOR A CASE.

TIM
Are you ready?

RORY
I'm not ready. I'm never ready. I wish I had a different head.

TIM V/O
And we both had to put up with nasty James who was in charge of chambers.

ENTER THE FEARSOME JAMES

JAMES
Are you ready?

RORY
(LYING) Yes. I'm totally ready.

JAMES
And you?

TIM
Sort of.

JAMES
Sort of means 'no'. Stay here and join us when you know what the hell you're doing. Come on, Roger.

RORY
It's Rory actually.

HE EXITS FULL OF TERROR, PULLING A DESPERATE FACE AT TIM.

28 INT. TIM'S ATTIC ROOM. NIGHT. 28

TIM STUDYING FOR HIS EXAMS.

TIM V/O
There are lots of things that time travel can't help with - in fact, sometimes it seems the 'can't helps' are more than the 'cans'.
(MORE)

TIM V/O (CONT'D)
For a start, it can't give you knowledge - if you're studying for an exam, and you travel back in time - you have to just, well, work hard again. If you fall asleep, you can fix that when you wake up - but then you probably just fall asleep again next time round.

WE SEE HIM TENDING TO DOZE AS HE REVISES.

TIM V/O (CONT'D)
On the other hand - the time thing is extremely helpful in the actual exams.

29 INT. EXAM HALL. DAY. 29

TIM IN A HUGE HALL WITH A THOUSAND OTHER STUDENTS. TURNING OVER AND READING AN EXAM PAPER. HE LOOKS UTTERLY FLUMMOXED TOWARDS RORY, WHO IS FLUMMOXED TOO. TIM RAISES HIS HAND.

30 INT. EXAM TOILET. DAY. 30

CUT TO TIM IN A TOILET COMPARTMENT - HE CLENCHES HIS FISTS.

31 INT. TIM'S ATTIC ROOM. DAY. 31

BACK TO HIM LOOKING UP SOMETHING SPECIFIC IN A BOOK IN HIS ATTIC ROOM.

32 INT. EXAM HALL. DAY. 32

AND BACK AGAIN, TO THE MOMENT OF TURNING OVER THE PAPER, AND THIS TIME TIM LOOKS QUITE CONFIDENT- WITH A HAPPY THUMBS UP TO DESPAIRING RORY.

TIM V/O
For a while I tried to sublimate my search for love to getting a proper job - though it's not easy. Come exams, the girls all look like Kate Middleton. But I still just looked like me.

ALL THE GIRLS LOVELY IN THEIR WHITE SHIRTS AND BLACK SKIRTS. TIM GLIMPSES HIMSELF IN A MIRROR, UNPROMISING IN A BADLY FITTING SUIT.

33 INT. HARRY'S HOUSE. NIGHT. 33

TIM ARRIVES HOME ON THE NIGHT OF THE EXAMS - HARRY IS AT WORK AT THE KITCHEN TABLE. NOT A WORD EXCHANGED AS TIM PASSES, BUT JUST AS HE STARTS TO HEAD UP THE STAIRS….

HARRY
How did the exam go?

TIM
Quite well actually. But 5 more left, alas.

HARRY
First night of my play Thursday - do you want to come?

TIM
Do you know - I'd love to - but I've got a date.

HARRY
Really? A girl at last. The sad virgin's rocks finally get offed.

TIM
No. It's a friend coming down from Scotland. Male.

HARRY
Urgh. Ditch the loser.

TIM
Yes, I'd like to, but it's his birthday, and I suspect I'm the only person invited to the party.

HARRY
Please yourself. Anyway - the play's total crap - you're better off out of it.

34 EXT. LONDON STREET. EVE. 34

OUT IN THE STREET WITH HIS FRIEND CALLED JAY, THE OVER-CONFIDENT BAD DANCER IN THE FIRST PARTY. HE IS EXUBERANTLY SELF-ASSURED, BUT IN A SELF-MOCKING WAY.

TIM V/O
I always dreaded nights with Jay - my best friend. He was so full of confidence, could get any girl anywhere. I knew the night would end with demoralisation and loneliness - but then, that's friendship for you. Time spent with people you USED to like.

JAY
It's going to be weird - but it's going to be great. This is a birthday you will never forget. Sir Jay does it again.

TIM
No lights at all?

JAY
None - the waiters are - wait for it - blind.

TIM
You are fucking kidding me.

JAY
I am fucking kidding you not.

35 INT. 'DANS LE NOIR' RESTAURANT. NIGHT. 35

THE MOODILY LIT FRONT DESK AT "DANS LE NOIR". A DARKENED CORRIDOR HEADS DOWN TOWARDS THE PITCH DARK RESTAURANT.

MAITRE D
Julian will show you to your table.

JAY PULLS A FACE AS A BLIND WAITER APPROACHES..

TIM
But we can order our own food?

JULIAN
Yes, sir. I've memorized the menu.

THEY HEAD ALONG THE CORRIDOR. WHEN THEY ARRIVE IN THE DINING ROOM IT IS PITCH DARK. THE SCREEN APART FROM THE SLIGHT SUGGESTION OF GLITTER IS PITCH DARK - ALL YOU CAN SEE IS A CLOCK THAT APPEARS IN THE CORNER - **8.15 P.M.**

TIM
I'll go for the pork thank you.

JAY
Give me the turbot. So - how's the love life?

TIM
Non-existent.

JAY
I'm sure Jenny Arbuthnot would still oblige. Your problem is, forgive me for being blunt, your looks. That and your personality.

TIM
Thanks.

36 **8.46 PM** 36

TIM
O no. I think I've got your fish.

JAY
No worries. Swap. Sorry - I've eaten half the chicken already.

AMONGST THE CLATTERING OF PLATES, RIGHT THERE….

JULIAN
Excuse me, gentlemen, do you mind if these young ladies sit beside you - it is the only spare table.

JAY
No, please do.

JOANNA
O, hello, gorgeous.

A VERY CONFIDENT VOICE.

JAY
And hello to you - it's my birthday and I'm very handsome.

TIM
(EMBARRASSED) O Christ.

THEN, MAGICALLY, A SECOND, GENTLE VOICE. RIGHT IN HIS EAR….

MARY
Hi.

TIM
O Hello. I'm Tim.

JOANNA AND JAY IMMEDIATELY LAUNCH INTO THEIR OWN CONFIDENT FLIRTATIOUS DIALOGUE, AS MARY AND TIM TALK...

MARY
I'm Mary.

TIM
O. That's my mother's name.

MARY
Is that bad?

TIM
What do you mean?

MARY
Well, I don't know, but I would've thought that was quite bad - because no-one wants to sleep with their mother - so if someone's got your mother's name, that's got to be an initial turn off, initially.

TIM
That's never occurred to me.

MARY
No. Well, good. It'd be worse if I looked like your mother. Unless your mother's very beautiful.

TIM
She's not.

MARY
Good. Or bad - for your Dad. I'm sorry for your Dad, but glad for you - and me, as it were.

LITTLE AWKWARD PAUSE.

TIM
How do you think the conversation is going?

MARY
Really badly - for some reason I've got into some weird riff about whether or not you're going to fancy me in relation to your mother. Can we start again?

TIM
Ok - hi, I'm Tim.

MARY
I'm Edith.

TIM
Really?

MARY
No - as I said, I'm Mary, but I don't want to say it because it's your mother's name and…. here we go straight back into the same thing.

9.15 PM

LOUD CONVERSATION FROM THE OTHER TWO.

MARY (CONT'D)
Jay is quite…. enthusiastic.

TIM
I actually hate him. What's Joanna like?

MARY
Basically she's a prostitute.

TIM LAUGHS. SOMETHING IS HAPPENING.

9.45 PM

TIM
I think it's strawberry mousse. Do you want to try it?

MARY
Okay.

TIM
Where's your mouth?

MARY
Here….

TIM
There?

MARY
No, that's my nose, unfortunately..

9.53. PM

JAY
Okay, girls - be honest - who's more beautiful?

MARY / JOANNA
She is / I am

JAY
Excellent. And I'm blindingly handsome - he's better seen through a haze of alcohol. More wine, Julian!

AND HE GOES BACK TO DOMINATING JOANNA WITH NOISY ANECDOTES.

MARY
Actually, I look like Kate Moss.

TIM
Really?

MARY
No. I look a bit like a mouse.

TIM
You like Kate Moss?

MARY
I've loved her all my life. I even love her moles. I'm actually wearing one of her dresses. You?

TIM
No, her stuff doesn't look good on me.

MARY
No, what do you think of her?

TIM
O - yeh - very pretty - though, I wish she looked a bit more like a mouse.

AND SHE LAUGHS AT HIM. IT'S PROBABLY LOVE. BUT….

37 EXT. 'DANS LE NOIR' RESTAURANT. NIGHT. 37

CUT OUTSIDE. THE TWO BOYS HAVE THEIR COATS ON.

JAY
O my God - o my God - I am so in there. What about you?

TIM
Well, I don't know - but she sounded…

THE RESTAURANT DOOR OPENS - JAY STRAIGHTENS HIS HAIR

JAY
O my God, here they come….

SLOW MOTION. A MIDDLE-AGED COUPLE COME THROUGH THE DOOR.

JAY (CONT'D)
Hello, sir - madam.

THEN THE DOOR SWINGS AGAIN - THE MOST ROMANTIC LIGHTING… OUT COMES A VERY PRETTY BROAD FACED GIRL.

JAY (CONT'D)
Joanna?

JOANNA
Jay?

JAY
How lovely to see you at last. Do you fancy some kind of club experience?

JOANNA
I'm sorry - we've got to rush off. Help me find a cab - then I'll give you my number, cutey pie.

CUT TO TIM WHO IS NOW REALLY TENSE. AND THE DOOR SWINGS OPEN. MARY IS VERY SHY, ALMOST COVERING HER FACE, AWARE OF THE STRANGENESS OF THE MOMENT - THIS IS THE FIRST TIME THEY ARE SEEING EACH OTHER. BUT SHE IS JUST GORGEOUS, IN A QUIET, SWEET WAY.

MARY
Hi.

TIM
Hi.

A SMILE. IT IS DEFINITELY LOVE.

TIM (CONT'D)
Well... it was lovely meeting you.

MARY
You too.

TIM
Would it be very immoral if I asked you for your number - just in case, you know, I ever…

CUT TO THE NUMBER NOW ON HIS PHONE. HE DELIBERATELY SAVES IT - UNDER THE NAME 'MARY X'.

TIM (CONT'D)
Thanks. Very good to meet you.

MARY
Very good to meet you too.

TIM
If anybody mugs me for my phone, I will fucking kill him before he takes it and your number away.

BIG SMILE. THEY WALK APART, THEN SHE TURNS…

MARY
You really like me?

TIM JUST NODS.

38 EXT. LONDON STREETS. NIGHT. 38

TIM IS WALKING BACK THROUGH THE STREETS - COMPLETELY HAPPY. "ORANGE COLOURED SKY", BY NAT KING COLE STARTS TO PLAY - WITH ITS GENTLE SOLO VERSES AND EXPLOSIVE MASS-CHOIR CHORUS.

TIM SINGS THE FIRST TWO LINES, AS HE PASSES A VERY PLAIN HIGH RISE BUILDING. WHEN THE CHORUS LINE COMES, 50 PEOPLE STICK THEIR HEADS OUT OF THE WINDOW, AND SING IT.

THEN HE'S WALKING ACROSS THE HEATH, AND 50 PEOPLE COME OUT OF BUSHES TO JOIN HIM..

THEN HE IS WALKING DOWN CROWDED OXFORD STREET - THE WHOLE CROWD ARE WALKING IN THE OTHER DIRECTION - BUT AT THE CHORUS LINE - THEY ALL TURN AND JOIN HIM.

39 INT. HARRY'S HOUSE. NIGHT. 39

ENTERING THE FRONT DOOR - TIM HEARS A HUGE SHOUT FROM THE KITCHEN - AND THERE'S HARRY WITH HIS HAND CUT ON A GLASS.

TIM
What's the problem?

HARRY
Nothing - just a flesh wound. You may remember, my play opened tonight.

TIM
O my God yes - how did it go?

HARRY
Well - it went well - very well - you could feel in the room a masterpiece was being unfurled.

TIM
Really?

HARRY
Really. Until - and this is the crucial plot point, I think - until the lead actor had the most massive freeze in the history of theatre.

TIM
No!

HARRY
Yes. He didn't just forget his lines. He forgot his lines to an extent that no actor has ever forgotten his lines before in the annals of dramatic art. In the crucial courtroom scene. The reviews won't say "Major Masterpiece Gets Unveiled" - they'll say "Major Actor Gets Alzheimers".

TIM
It's a disaster?

HARRY
Is an understatement. It's a catastrophe. It's the Titanic of play openings. No survivors.

PAUSE.

TIM
Okay. I'll see what I can do.

HE RUNS UPSTAIRS AND STANDS IN HIS ROOM, FISTS CLENCHED.

40 INT. HARRY'S HOUSE. NIGHT. 40

THE EARLIER SCENE - HARRY AT THE KITCHEN TABLE.

HARRY
First night of my play Thursday - do you want to come?

TIM
I was going to do something, but yeh, I'd love to….

HARRY
Please yourself. Total waste of time, obviously.

41 EXT./INT. ROYAL COURT THEATRE. NIGHT. 41

FRONT OF THE ROYAL COURT THEATRE - HARRY TOTALLY IN HIS ELEMENT. MUCH FIRST NIGHT EXCITEMENT. THE PLAY IS CALLED “A GUILTY MAN”.

CRITIC
So what's it like, Harry?

HARRY
Masterpiece, I'm told.

TIM
I'm just popping off for a minute.

CUT TO TIM IN FRONT OF A BOARD BACKSTAGE WHERE THERE ARE PICTURES OF ALL THE CAST. SPOTS THE PHOTO OF THE OLD BLOKE WHO MUST BE THE LINE-FORGETTING CULPRIT.

KNOCKS ON HIS DOOR. A GRAND OLD ACTOR OPENS THE DOOR.

TIM (CONT’D)
Hello, I'm a friend of Harry's.

SIR JOHN
Yes, I'm afraid I'm rather busy at the moment.

TIM
Yes, I appreciate that. It's just, I thought - ahm, how's it going with the lines?

SIR JOHN
'The lines' - what do you mean 'the lines'?

TIM
It's just - you know - in the court scene - some of those lines are pretty complex - I thought it might be worth just, you know, having one last look at them before you go on - a little refresher ….

SIR JOHN
Get the fuck out of here. Bugger right off. Sodding lunatic.

TIM IS HUSTLED OUT. BUT SIR JOHN DOES INDEED PICK UP THE SCRIPT AS HE TURNS BACK TO FINISH HIS MAKE-UP.

CUT INTO THE MIDDLE OF THE PLAY.

JUDGE
And now - the Defence.

SIR JOHN STANDS. HUGE LONG PAUSE. BUT IT TURNS OUT TO BE TACTICAL AND HE STARTS A TOUR DE FORCE IN DEFENCE OF A SOLDIER ACCUSED OF DESERTION.

SIR JOHN
I have been alive many weary years - but never, in that long catalogue of wasted time, have I ever seen such an atrocious miscarriage of justice…

HARRY IS VERY HAPPY. TIM IS VERY SATISFIED WITH HIS ACTIONS. CUT ON TO THE END OF THE SPEECH

SIR JOHN (CONT'D)
I rest my case.

THE AUDIENCE ACTUALLY APPLAUDS THIS TOUR DE FORCE. TIM APPLAUDS LOUDEST, LOOKING ROUND, UTTERLY DELIGHTED.

JUDGE
Do the Prosecution have anything final to add?

A SLIGHTLY YOUNGER ACTOR - 55 - STANDS. ANOTHER LONG PAUSE. THAT NEVER ENDS. HE LOOKS AT HIS NOTES. A PROMPT COMES FROM OFF. HE TAKES IT. BUT ONLY GETS A LINE IN. THEN FORGETS UTTERLY. THEN ANOTHER PROMPT. THE SAME STORY.

SIR JOHN STANDS AND SAYS - “DOES MY HONOURABLE FRIEND MEAN TO SAY THAT… ' AND CONTINUES THE FORGETFUL ACTOR'S SPEECH FOR A LINE - HE IS SHUSHED….

FORGETFUL ACTOR
Indeed I do. And then I wish to add…. (HUGE PAUSE) No, it's gone.

SOMEONE RUNS ON AND HANDS HIM A BOOK. IN THE FLURRY, HE LOSES HIS PLACE IN THE SCRIPT. JUST CAN'T FIND IT…

VOICE (O/S)
Page 57.

FORGETFUL ACTOR
Thank you….

AUDIENCE REACTIONS OF HORROR. SUDDENLY TIM GETS UP AND HEADS OUT ALONG HIS ROW....

TIM
Excuse me, excuse me…

CUT TO TIM IN THE TOILET OF THE THEATRE, HIS FISTS CLENCHED.

CUT BACK TO THE MOMENT OF DISASTER.

JUDGE
Do the Prosecution have anything final to add?

THE FORGETFUL ACTOR STANDS. BUT IT'S THE SAME PAUSE. AT FIRST DRAMATIC, THEN WORRYING.

CUT TO HARRY IN HIS SEAT. HE KNOWS SOMETHING IS WRONG. WE SORT OF NOTICE THAT TIM DOESN'T SEEM TO BE IN HIS SEAT.

BACK ON STAGE WITH THE ACTOR. TOTAL FEAR IN HIS EYES. THE OTHER ACTORS NERVOUS AROUND HIM.

THEN HE HEARS A COUGH. IT REGISTERS IN HIS EYES. THEN A 'PSST' - AND HE LOOKS OFF STAGE FOR A MOMENT - AND THERE, STANDING IN THE WINGS, CARRYING HUGE CARDBOARD CUE CARDS, WITH THE SPEECH WRITTEN IN BLACK FELT PEN, IS TIM.

JUST IN TIME - BEFORE IT REALLY IS A NOTICEABLE DRY - THE ACTOR BEGINS TO SPEAK. SPEAK, AND READ, THAT IS - WEAVING HIS MOVEMENTS AND PACE TO FACE TIM AND GIVE HIM TIME TO FLIP THE CARDS. IT'S A CRACKING SPEECH….

FORGETFUL ACTOR
Gentlemen. I regard today's proceedings with utmost gravity.
(MORE)

FORGETFUL ACTOR (CONT'D)
All the more so because a man's life is at stake. But let us be clear of one thing - it is the life of A Guilty Man….

CUT TO THE END OF THE PLAY. HUGE APPLAUSE. STANDING OVATION - THE ACTOR WHO DRIED LOOKS PARTICULARLY SUPERCILIOUS. THE AUDIENCE TURNS TO HARRY WHO COULDN'T BE MORE SCORNFUL OF THE PRAISE. AND DELIGHTED BY IT.

CUT INTO THE BAR AFTERWARDS. HARRY IS THE BLAZING CENTRE OF ATTENTION. OUTSIDE THE RING OF FANS HE SPOTS TIM…

HARRY
O look - and here's the little dick who walked out half way through. You missed the best scene, you twerp.

TIM WANDERS OFF ALONE. HE TAKES OUT HIS PHONE. GOES TO THE ADDRESS BOOK, TYPES IN 'M' THEN 'A'. THERE ARE 'MARYS' - BUT THERE'S NO 'MARY X'. SHE'S BEEN WIPED FROM HIS PAST.

TIM
O no - fuck.

42 EXT. 'DANS LE NOIR' RESTAURANT. NIGHT. 42

HOT AND HAVING RUN, TIM'S OUTSIDE "DANS LE NOIR". HE CHECKS HIS WATCH. IT'S 10.48.

TIM
Shit. Shit. (RUSHES IN) Two girls in earlier tonight - one of them looked like a mix between Kate Moss and a mouse - the other one like a sort of... nice prostitute. Do you have their names?

MAITRE D'
O yes - no, I'm sorry, they were walk-ins.

TIM
Credit card?

MAITRE D'
No, they paid by cash. Sorry, sir.

TIM
That's okay. Just the end of my life.

UTTER SORROW - TIM WALKS OUT NOW ACCOMPANIED BY A SONG OF COMPLETE SORROW.

43 INT. HARRY'S HOUSE. MORNING. 43

BREAKFAST THE NEXT MORNING. MERRY HARRY, MISERABLE TIM.

HARRY
Cheer up, mate, apparently you're living with Britain's greatest living playwright. Here - don't usually read them - but couldn't resist this one.

HE THROWS TIM THE REVIEW SECTION OF A SUNDAY PAPER. HE LOOKS UP AT HARRY WITH HATE IN HIS EYES. THE HEADLINE SAYS “HARRY CHAPMAN FOUND GUILTY… OF GENIUS.” BUT THEN TIM GLIMPSES AN ADVERT, A REPRODUCTION OF A PHOTO OF KATE MOSS. IT'S AN EXHIBITION OF MARIO TESTINO PHOTOS OF HER - LASTS A WEEK.

TIM
I have to go out right now.

44 INT. GALLERY. DAY. 44

CUT TO TIM SITTING WITH A HUGE PICTURE OF KATE MOSS BEHIND HIM, LOOKING, LOOKING - HE IS SURROUNDED BY THE HUGE ROOMS OF AN EXHIBITION - PROBABLY THE SERPENTINE GALLERY. CROWDS SPEED PAST, WHILE HE STAYS SITTING. EVENING FALLS. NOTHING.

AND AGAIN, THE NEXT DAY, TIM IN DIFFERENT CLOTHES. AND AGAIN. AND AGAIN - KIT KAT’S NOW SITTING WITH HIM. THE 7TH DAY.

TIM
Nice of you to keep me company, Kittle.

KIT KAT
Nothing better to do.

TIM
How's Tony?

KIT KAT
Dumped me.

TIM
Idiot. And work?

KIT KAT
Sacked me.

TIM
Idiots. Coffee?

KIT KAT
Please.

HE HEADS OFF, AND WHILE KIT KAT'S WAITING, MARY CASUALLY SITS DOWN NEXT TO HER FOR A MOMENT, RE-TIES HER SHOE LACE, AND THEN HEADS OFF. TIM RETURNS.

TIM
Do you actually want to see some of the pictures?

KIT KAT
Sure.

THEY ARE JUST IN FRONT OF A BIG, GORGEOUS PHOTO.

TIM
Just keep your eyes peeled.

KIT KAT
What does she actually look like, your future wife?

AND SUDDENLY MARY IS ACTUALLY STANDING RIGHT BEHIND THEM.

TIM
Soft face. Fringe. Bright eyes. The prettiest girl in the world.

AND THEY WALK OFF IN DIFFERENT DIRECTIONS.

AND THEN, TOTALLY ON THE OTHER SIDE OF THE SHOW, HE SUDDENLY SEES HER…

TIM (CONT'D)
O my God. It's her.

HE CHARGES OVER TOWARDS HER. KIT KAT FOLLOWS BEHIND. HE SPEAKS FROM BEHIND MARY.

TIM (CONT'D)
Hi.

SHE TURNS. VERY EMPTY LOOK, OF COURSE - HE'S A STRANGER.

MARY
Hello.

TIM
How are you?

MARY
I'm fine.

TIM
Great.

PREGNANT PAUSE.

MARY
We've never met before.

TIM
O no. Fuck. Of course we haven't.

MARY
You must've mistaken me for someone else.

TIM
Yes. No. No. Your name's Mary.

MARY
That's a bit weird. How do you know?

TIM
You… look like a Mary.

KIT KAT OBSERVING THIS SCEPTICALLY.

MARY
In what way?

TIM
Well, my Mum's called Mary.

HE ISN'T DOING WELL - AND KNOWS IT.

MARY
And I look like your Mum?

TIM
Not at all. Much prettier.

MARY
Right - well, great meeting you. Sorry, I've got to go - my friend's waiting for me.

TIM
Yes. Absolutely.

HE TURNS IN DESPAIR TO KIT KAT.

KIT KAT
Very poor.

TIM
Very poor indeed.

CUT TO MARY - WITH HER FRIEND JOANNA. TIM REAPPEARS.

TIM (CONT'D)
Ahm, me again.

MARY
Hello.

TIM
Hello.

MARY
Joanna, this is…?

TIM
Tim.

JOANNA
Hi.

TIM
Yes. I just had a weird experience with Mary here of thinking she was someone else I knew - but she wasn't BUT I just wondered if… I could walk round with you, because I'm… quite lonely.

MARY
What about the girl you were with?

TIM
My sister. She had to go.

MARY
(TO JOANNA) We should definitely say 'no'.

JOANNA
Yes - this is dangerous territory.

MARY
Although, what harm can it actually do? You have to promise you are not one of the following things - 1/ a lunatic 2/ a stalker 3/ a bore.

TIM
No. I'm just a Kate Moss fan.

MARY
Do you agree the magic of her lies in her history - the informality of her early shots, compared to this stuff, so you always know, despite the high fashion, she's still just that same cheeky normal girl naked on the beach?

TIM
Yes, I do agree.

45 INT. GALLERY CAFE. DAY. 45

CUT TO THEM TOGETHER AT THE GALLERY CAFÉ.

TIM
Milk?

MARY
Yes.

TIM
Sugar?

MARY
No.

TIM
Boyfriend?

MARY
Yes!

TIM
No! You don't have a boyfriend!

MARY
Don't I look like I would have a boyfriend? (TO JOANNA) Do I look like I'd never get a boyfriend?

TIM
No, no, I don't mean that. It's just... I didn't expect - is he - quite a new boyfriend?

MARY
Yes. In fact, speak of the devil, here he comes now. Hey Rupert - over here.

TIM
(TO HIMSELF) Rupert?

A RATHER GROOVY, GOOD LOOKING YOUNG MAN APPROACHES.

RUPERT
Hi, gorgeous - sorry I'm late - with my Dad - he's very needy without Mum.

HE LEANS AND KISSES HER. THE JOY OF NEW BOY AND GIRLFRIEND.

MARY
This is Tim.

TIM IS HATING THIS.

RUPERT
How's the exhibition?

MARY
Gorgeous - she's so beautiful.

RUPERT
Never got it really. Not my type.

THIS DOESN'T GO DOWN WELL WITH TIM.

MARY
Who is your type then?

RUPERT
You, obviously.

TIM PULLS A FACE AT THAT. THEN A THOUGHT OCCURS….

TIM
So tell me, when did you two meet?

RUPERT
Only a week ago actually. It's been a bit of a whirlwind, hasn't it, poochy face?

THAT'S EVEN WORSE. BILE GATHERING IN TIM'S THROAT.

MARY
I'm going to have to teach you what you can and can't say in front of people.

RUPERT
'Poochy face'?

MARY
Definitely out. And that goes for 'fuckbucket' too.

RUPERT
I've never called you 'fuckbucket'.

MARY
No, exactly, but don't start now.

TIM AMUSED, THOUGH IT HURTS…

TIM
So, come on, more details. About the wonderful first meeting.

RUPERT
Well, okay, it was, what, a week ago - your birthday, Joanna...

JOANNA
June 10.

RUPERT
And Jo was having a little party.

TIM
Where?

JOANNA
My flat.

TIM
Which is where?

MARY
What are you - a detective?

TIM
No, no - I just have a very visual imagination - I like to, you know, imagine stuff.

JOANNA
Meard Street, W 11 - 8.30 at night - will that do?

TIM
Absolutely. Excuse me - sorry - I've now suddenly got a bit of a tummy ache - watch out for those muffins - I'll be back in a tick.

HE LITERALLY SPRINTS TO A TOILET, GOES IN, CLENCHES HIS FIST…

46 INT. INDIAN RESTAURANT. NIGHT. 46

TIM AND HARRY JUST SETTLING DOWN TO DINNER.

HARRY
Okay, I'm going to splash out - go the full vindaloo. You?

TIM
Do you know, Harry - I've just remembered I've got to go…

THROWS 20 QUID ON THE TABLE.

HARRY
I'll never forgive you. You are out on your fucking ear. Now my play's a sensation, I don't need the rent.

TIM
If it turns out well, I won't need the room either….

47 EXT. MEARD STREET. NIGHT. 47

ARRIVING AT MEARD STREET IN A CAB, TIM SEES BOYFRIEND RUPERT GETTING OUT OF A CAB WITH FOUR OTHER YOUNG MEN.

TIM
O god - I should have thought this through. Erm… Rupert!

RUPERT
Yes…

TIM
Hello.

RUPERT
Can I help?

SOMETHING A BIT NASTY POSH ABOUT HIM NOW HE'S NOT WITH MARY.

TIM
Yes - ahm - ahm - it's about your father.

RUPERT
My father?

TIM
Yes - ahm - I'm afraid he's in some trouble.

RUPERT
What kind of trouble?

TIM
Well, I'm not at liberty to reveal that - but my strong advice would be that you go to see him straight away.

RUPERT TAKES OUT HIS PHONE. TIM HAS TO ACT FAST.

TIM (CONT'D)
But don't ring him first.

RUPERT
Why?

TIM
He's not at liberty to make or receive phone calls, I'm afraid.

RUPERT
I'm sorry - but who are you? - because there is a scenario here where you're a random lunatic.

TIM
Right. (DRAWS BREATH) And there is also some kind of scenario where you're implicated in his arrest by not co-operating, mister.
(MORE)

TIM (CONT'D)
I'm a plain clothes policeman and I'm doing you a fucking favour because I know how badly these things can affect the kids - so, risking my career, I'm telling you to move your posh arse in the direction of Paddington Police station. You weren't your Dad's one phone call because he called his lawyer because he doesn't want to rot in jail in Libya for 50 years - but now he desperately needs a friend - and my sources tell me you may be the only member of the family left, with your mother... gone. Or, of course, you could just go get drunk and leave him to suffer - miserably - alone - forever.

RUPERT LOOKS AT HIM.

RUPERT
Paddington Police Station?

TIM
Yes.

RUPERT
Where's that?

PAUSE

TIM
Paddington. Obviously.

RUPERT
Okay. Okay. I suppose I should thank you.

TIM
That's fine. Don't mention it, mate. Just doing my job.

A FRIEND COMES BACK OUT TO THE STEPS.

FRIEND
What the hell's going on, Rupe?

RUPERT LOOKS AT TIM WHO SHAKES HIS HEAD - 'DON'T BLAB'.

RUPERT
It's okay. Nothing. I've just got to… look into something - I'll be back in an hour. Save me a drink.

TIM
Ahm…

DOESN'T WANT THAT TO HAPPEN. A CAB FLIES BY - RUPERT HAILS IT. CUT INSIDE THE CAB.

RUPERT
Paddington Police Station…

CABBIE
Where's that?

RUPERT
Paddington. Obviously.

48 INT. MEARD STREET PARTY. NIGHT. 48

TIM CHARGES INTO THE PARTY AND GOES STRAIGHT UP TO MARY.

TIM
Hi. Tim.

MARY
Mary.

TIM
My mother's name.

MARY
Yes, it's one of those names that seems to flit from generation without doing any major damage.

TIM
Unlike, let's say, Gwyneth.

MARY
Yes, although Paltrow is having a good go at keeping it acceptable.

TIM
You wouldn't like to come out to dinner with me, would you? Sometime in the next… hour.

MARY
If you're not crazy I might. Which you now have to prove.

TIM
Well, let's talk about Kate Moss.

MARY
I actually like Kate Moss.

TIM
I always think the key thing about her is the history.
(MORE)

TIM (CONT'D)
We all remember those fantastic pictures of her as a young school girl on a beach, so that even now, beneath all the glamour, we still see the wonderful young, impish amateur.

MARY
(AMAZED) That is exactly right.

TIM
I even like her moles.

MARY
So do I!!

THEY ARE HEADING OUT THE DOOR AND HAILING A CAB - JUST AS RUPERT'S CAB COMES AND RUPERT JUMPS OUT, FUMING.

49 INT. GREEK RESTAURANT. NIGHT. 49

TIM AND MARY IN AN AVERAGE GREEK RESTAURANT.

TIM
So - what do you do?

MARY
I'm a reader at a publisher.

TIM
No! You read for a living.

MARY
(SENSING HIS IRONY) Yes - that's it. I read.

TIM
That's so great - the rest of us, we just read, you know newspapers, books - but you, you get paid for it. It's like someone says, 'what do you do for a living?' - 'I breath, I'm a breather. I get paid for breathing'. How did you get that job?

MARY
Okay - what do you do, smartarse?

TIM
I'm a lawyer. Sort of.

PAUSE.

MARY
Sexy.

TIM
(GENUINELY SURPRISED) Is it?

MARY
I think so - in a suit, in a court saving people's lives - that's quite sexy, isn't it?

TIM
Yes, I guess it is. But not as sexy as reading. Sitting there, in your office - in a chair - reading.

MARY
Wait right there, mister. A lot of books get submitted to the publisher I work for, and it's my responsibility to find out if any of them are masterpieces. No-one ever forgets the PWTDJKR….

TIM
What's that?

MARY
People Who Turned Down JK Rowling.

TIM
Of course. Scary…

MARY
Exactly. So it's an IMMENSE responsibility.

TIM
I bet it is. And does this mean when you're doing normal reading, it's ruined, because it's your job? Like prostitutes. I always worry that when they stop prostituting, they can't enjoy sex any more.

MARY
You always worry about that?

TIM
No, I sometimes worry about it.

MARY
Good - because someone who always worried about that would be a worry.

TIM
Right - but, when you read a newspaper, do you think, "o fuck this - it's work"?
(MORE)

TIM (CONT'D)
Or a menu - 'I'm not reading this unless you pay me hard cash…"

MARY
How many prostitutes do you need to talk to before the whole issue's sorted? Will you visit Eastern Europe and Thailand to be sure it's really a representative sample…

THEY ARE COMPLETELY ON THE SAME WAVELENGTH…

50 INT. MARY'S HALLWAY/FLAT. NIGHT. 50

THE HALLWAY OF HER FLAT. TINY CORRIDOR, THEY ARE SQUEEZED CLOSE TOGETHER IN THE LIGHT COMING THROUGH THE GLASS WINDOW ABOVE THE TATTY DOOR.

MARY
I'm going to go into the bedroom and put on my pyjamas.

TIM
Right.

MARY
In about a minute, you can come in and take them off.

HE WALKS IN - SHE IS SITTING ON THE EDGE OF THE BED, WEARING BLUE PYJAMAS. HE COMES TOWARDS THE BED, TRIPS OVER HER SHOES, GATHERS HIMSELF - AND TAKES OFF HER PYJAMA TOP. SHE ISN'T WEARING ANYTHING UNDERNEATH. SHE TAKES OFF HIS SHIRT.

THE CAMERA MOVES DISCREETLY AWAY FROM THEM - AND BACK AGAIN. SEX IS ALL OVER.

TIM
Sorry. I'm sure it'll be better second time. That's why I could never have a one-night stand. The girl would never have anything to remember me by.

MARY
I thought it was pretty lovely.

TIM
Okay - and yes, and it was lovely too. Just give me.. one minute.

MARY
Ah yes - you have to do man things in the bathroom…

HE WALKS OUT - AND WALKS BACK IN AGAIN, FIVE MINUTES EARLIER - SHE IS SITTING ON THE BED WEARING HER BLUE PYJAMAS AGAIN.

HE COMES TOWARDS THE BED, AVOIDS HER SHOES, SITS DOWN - AND REMOVES HER PYJAMA TOP… THE CAMERA GOES UP AND COMES BACK DOWN AGAIN. THIS TIME ON RETURN, THE BED LOOKS MESSIER.

MARY (CONT'D)
Wow. Well done - some guys make the most awful mess of it first time.

TIM
Pah - amateurs. Could you…excuse me just one second….

CUT TO HIM RE-ENTERING THE ROOM, NOW TAKING OFF HIS TOP AS HE APPROACHES THE BED AND THEN REMOVES HER PYJAMA TOP…

CUT TO THEM LYING IN BED TOGETHER. THEY ARE SPLAYED OUT AND COMPLETELY SATISFIED.

MARY
It's like we've been together forever…

TIM
If only. Best night of my adult life…

CUT ON - AND OFF COMES HER PYJAMA TOP AGAIN

CUT TO THEM IN BED AGAIN. THEY ARE UTTERLY EXHAUSTED.

TIM (CONT'D)
Best night of my entire life. And now I've got a suspicion I'm going to have the best sleep of my life.

MARY
O really. So my perfect man is a typical man after all. Once is always enough.

TIM
I'm not sure that's completely fair.

MARY
Just one more little kiss.

TIM
It's 4 in the morning.

MARY
Nice.

51 INT. MARY'S ROOM. MORNING. 51

THE NEXT MORNING. TOGETHER THEY'RE HEADING DOWN THE ESCALATOR IN AN UNDERGROUND. THE FOLKSY ROMANTICISM OF 'HOW LONG WILL I LOVE YOU?' PLAYS. THEY PASS THE BUSKERS PLAYING IT….

BUSKERS
How long will I love you?
As long as stars are above you
And longer if I can…

AND AS THE SONG PLAYS, WE SEE THE NEXT SIX MONTHS OF THEIR RELATIONSHIP, IN THEIR COMINGS AND GOINGS IN THE TUBE - THE BAND JUST PLAY THE SONG ONCE - BUT WE SEE THINGS LIKE THESE, MOVING THROUGH SEASONAL CLOTHES.…

1/ MARY AND TIM ARE BOTH RETURNING FROM WORK - AND HAPPEN TO MEET IN FRONT OF THE BAND AND KISS….

2/ IT IS LATE AT NIGHT - THEY ARE COMING HOME - SHE IS ON HIS SHOULDERS, FAST ASLEEP….

3/ THEY CAN'T RESIST THE MUSIC - AND HAVE A LITTLE DANCE TOGETHER.

4/ THEY SIT WAITING FOR A TRAIN - WITH KIT KAT IN BETWEEN THEM - AFTER A TINY PAUSE - SHE JUST TURNS AND HUGS MARY.

5/ THE TWO OF THE THEM RETURNING FROM A LADY GAGA CONCERT - THEY BOTH WEAR GAGA T-SHIRTS - THEN, FOLLOWING, KIT KAT IN ABSOLUTE FULL COSTUME, HUGE HAT, HUGE SHOES.

6/ RUSHING, REALLY LATE, THEY SPLIT ONTO SEPARATE PLATFORMS - MARY MISSES THE TRAIN - 'FUCK FUCK FUCK'. TIM SEES, AND LAUGHS.

7/ BOTH IN FULL ANIMAL COSTUMES FOR A FANCY DRESS PARTY - ONE BIG SOFT RABBIT, ONE DALMATION.

8/ BOTH IN A BIT OF A RUSH - TINY PECK ON THE CHEEK AND THEY HEAD OUT OF SHOT. THEN BOTH OF THEM COME BACK - AND HAVE A PROPER KISS. THEY NOTICE THEY ARE BEING WATCHED BY THE BUSKERS - AND TIM THROWS THEM A COIN. SHE PULLS A FACE, REACHES INTO HIS BACK POCKET - AND GIVES THEM A 20 QUID NOTE.

52 INT. MARY'S ROOM. NIGHT. 52

BACK IN BED. BOTH LYING THERE…

TIM
I've got tickets for the National Theatre tomorrow. Do you want to come?

MARY
So not. I'm just going to sleep all day.

TIM
I don't see why going to the theatre should get in the way of that. Many of the best sleeps of my life have happened in the Royal Shakespeare Company.

MARY
No, take someone else.

TIM
What kind of sad act is going to be free on a Saturday night with one day's notice?

53 INT. NATIONAL THEATRE. NIGHT. 53

THE SHOW IS GOING ON AT THE NATIONAL. SHAKESPEARE - ' Nay but this dotage of our general o'erflows the measure…' PAN ALONG AN AUDIENCE ROW - THERE, ABSOLUTELY GRIPPED, IS RORY FROM THE OFFICE. AND BESIDE HIM, FAST ASLEEP, TIM.

THE END OF THE SHOW - TIM STRETCHES AS HE AND RORY GET READY TO LEAVE THEIR ROW.

TIM
O my God

RORY
What?

TIM
It's Charlotte.

RORY
Who?

TIM
My first real love.

RORY
Where?

TIM
There.

RORY
The old woman?

TIM
No, not the old woman - the astonishing blonde.

RORY
The one with dark hair?

TIM
No - blonde - blonde means with blonde hair.

AND THERE SHE IS, EXQUISITE, MYSTERIOUS, IN THE CROWD.

TIM (CONT'D)
Stay there - I mean it - stay.

HE MOVES THROUGH THE CROWD TOWARDS HER.

TIM (CONT'D)
Charlotte.

SHE LOOKS AROUND NOT SEEING HIM. HE ALMOST LOSES HIS NERVE, THEN HAS ONE MORE GO.

TIM (CONT'D)
Charlotte.

CHARLOTTE
O my God - Tim.

SHE GIVES HIM A HUGE, WONDERFUL HUG.

CHARLOTTE (CONT'D)
Fabulous to see you. O - this is my girlfriend, Tina.

A VERY PRETTY, SHORT-HAIRED, DARK-HAIRED GIRL.

TIM
No!

CHARLOTTE
(PUZZLED)
Yes.

TIM
That is so brilliant - hello Tina.

TINA
Why is it brilliant?

TIM
Well, you know there are certain moments in your life that scar you for life - and Charlotte's rejection of me was one of those moments - totally screwed up my self-confidence. But now I know she's got a… girlfriend that's suddenly a huge burden off my mind - I can be a confident heterosexual all over again.

CHARLOTTE
Not that kind of 'girlfriend'.

PAUSE.

TIM
What?

CHARLOTTE
You think I'm gay?

TIM
O. No. Of course. “girlfriend” - yes. No. Wow. Friend who is a girl. So - screwed once more - in more ways than one. I'm just going to get my boy-friend - I'm very keen you should meet him.

AND BACK IN TIME AGAIN - TIM APPROACHES CHARLOTTE

TIM (CONT’D)
Charlotte.

CHARLOTTE
O my God - Tim. Fabulous to see you. (HUGE HUG) O - this is my girlfriend, Tina.

TIM
Hello Tina - though you should be a little careful with that, by the way, in England - in England 'girlfriend' sort of always means 'gay' so if you say Tina's your girlfriend, people will assume you're 'gay'.

TINA
I am gay. Do you have a problem with that?

PAUSE.

TIM
No, I don't.

BACK IN THE STALLS - JUST AT THE END OF THE PLAY.

TIM (CONT’D)
Wow - I just saw the girl who broke my heart three summers ago.

RORY
Let's go say 'hello'.

TIM
No, best let sleeping dogs lie.

54 EXT. NATIONAL THEATRE. NIGHT. 54

CUT TO THEM COMING OUT OF THE THEATRE…

RORY
What did you think of it then?

TIM
Brilliant. Haven't had such a good sleep in weeks.

VOICE/OFF
Tim.

AND THERE CHARLOTTE IS AGAIN, IN ALL HER GLORY.

TIM
Charlotte. What a… surprise.

CHARLOTTE
Good to see you. (SHE GIVES HIM A BIG HUG) This is my girlfriend Tina…

RORY
(BAD WHISPER) She's gay!

TIM
Shut up. Hello, Tina.

CHARLOTTE
How great to see you. We're just off to dinner, but it'd be great to… hang out sometime.

TIM
Well, yes, great. I'd love that.

CHARLOTTE
Send my love to Kit Kat - how is she?

TIM
She's fine. She's okay. She's, you know - Kit Kat.

CHARLOTTE
Jimmy tells me he sees her sometimes.

TIM
(NOT HAPPY) Really?

CHARLOTTE
There was always something there. And you are?

RORY
Very well, thank you.

TIM
She means your name.

RORY
Rory. My name's Rory.

CHARLOTTE
Nice to meet you, Rory.

SHE HEADS AWAY

RORY
God she is beautiful. She's so beautiful if you had sex with her, you'd die. You'd just die - you'd open her shirt, you'd see her breasts, your eyes would explode. You'd have to have sex with her blind. And then you'd die.

TIM
Yes - but you notice she didn't give me her number….

THEN SUDDENLY, THERE SHE IS AGAIN.

CHARLOTTE
I told Tina to go have dinner on her own. You hungry?

TIM
Sod off, Rory.

RORY
Sorry?

TIM
I'm going to have dinner with Charlotte.

RORY
But I'm really hungry.

TIM
Then go eat.

THIS IS COMEDY THOUGH - RORY DOESN'T REALLY MIND.

RORY
Okay - thanks again for the play. Gripping stuff. (CONFIDENTIALLY) You know she's gay.

55 EXT. RESTAURANT. NIGHT. 55

THEY'RE EATING IN A LOVELY OUTSIDE RESTAURANT. LOTS OF LAUGHING… TIM IS VERY HAPPY TO BE WITH HER.

TIM
Where are you staying?

CHARLOTTE
Just round the corner…

56 EXT. CHARLOTTE'S HOTEL. NIGHT 56

THEY'RE OUTSIDE HER HOTEL. CRISP SEDUCTIVE NIGHT AIR.

CHARLOTTE
Do you want to come up?

HE JUST STARES AT HER… UTTERLY BEAUTIFUL.

CHARLOTTE (CONT'D)
Maybe we kind of wasted that summer…

PAUSE.

TIM
No, no. It was a lovely summer.

HE IS VERY UNDECIDED WHAT DO TO. SHE IS SOOOOO PRETTY.

CHARLOTTE
So…

TIM
So... so…. (AND HE MAKES UP HIS MIND) so lovely to see you. Total joy. What a lovely night. I must get home. Goodbye Charlotte.

A LITTLE KISS ON THE CHEEK - THEN HE TURNS AND SPRINTS AWAY.

57 EXT. LONDON STREETS / UNDERGROUND. NIGHT. 57

AND ABSOLUTELY JUMPS IN THE STREET - OVERJOYED BECAUSE HE'S NOT HAVING SEX. NO MAN HAS EVER BEEN IN A BIGGER RUSH. HE SPRINTS ACROSS TRAFALGAR SQUARE, RUSHES DOWN TUBE STAIRS. HE HAS ANTS IN HIS PANTS AS HE WAITS FOR THE TRAIN. HE RUSHES ON, JOGS IN THE CARRIAGE. WHEN THE TRAIN STOPS, HE GETS OUT - THEN REALISES HE'S GOT OUT TOO EARLY, AND JUST MANAGES TO SQUEEZE BACK IN AGAIN.

OUT OF THE UNDERGROUND, HE SPRINTS HOME - HE LITERALLY CAN'T MOVE FAST ENOUGH - HE LETS HIMSELF INTO MARY'S FLAT.

58 INT. MARY'S FLAT. NIGHT. 58

THERE MARY IS SLEEPING - HE DIVES ON TOP OF HER. SHE IS UTTERLY SLEEPY.

MARY
What?

TIM
Would you like to marry me?

MARY
Sssh - I'm trying to sleep - don't be so selfish.

59 INT. MARY'S FLAT. MORNING. 59

AT BREAKFAST - TIM SITS AT THE TABLE, REVVING UP FOR THE MOMENT. MARY CHARGES IN, SO LATE FOR WORK….

MARY
O God, I am SO late.

TIM
Darling.

MARY
Yes.

TIM
I've got something I really need to ask you.

MARY
Yes - come on - what? (CHECKING WATCH) I am so screwed.

TIM
I just wondered if you'd like, eventually, at some time in the future… to marry me.

MARY
O my God. Ahm -

SHE LOOKS AT HER WATCH.

Really? You're doing this now?

TIM
Sorry. I'm just popping out for a second.

AND HE IS THERE AGAIN ALONE - MARY RUSHES IN LATE AGAIN….

MARY
O God I am so late.

TIM
Darling.

MARY
Yes.

TIM
I think we should go to the country this weekend.

MARY
Great idea. Must rush.

60 EXT. / INT COUNTRY HOTEL. DAY. 60

CUT TO THEM ARRIVING OUTSIDE A CLASSIC COUNTRY HOUSE HOTEL. CUT INSIDE. IT'S A LOVELY RESTAURANT. A CLASSY JAZZ FOURSOME WITH A FEMALE SINGER IN THE CORNER PLAYING GENTLY.

MARY
This is so gorgeous.

TIM
Well, it's a special occasion.

MARY
O - thanks so much for noticing. Honestly, it has been an extraordinary week - can I take you through from the beginning?

TIM
Sure. Sure.

MARY
Monday - 9 a.m. Geoffrey comes in and says, "you will not believe what's just come in." And I say, "What, the new Le Carre?" - and he says, "Yes. And I want YOU to read it."

AND TIM SETTLES DOWN FOR THE LONG LISTEN. NOT QUITE THE SPECIAL OCCASION HE INTENDED.

CUT TO AFTERWARDS. THEY ARE WALKING IN THE GROUNDS - DARK, SHADOWY, BUT BEAUTIFUL.

TIM
Isn't this gorgeous?

MARY
Yes - or dangerous.

IT IS ALL A BIT SLOPE-Y AND UNEVEN….

I'm getting cold. Shall we go in?

TIM
Yes - just give me a moment…

CUT TO TIM AT THE FRONT DESK WITH THE NIGHT MANAGER. HE IS WORKING TOWARDS THE PERFECT PROPOSAL.

TIM (CONT'D)
I'm thinking about going for a walk outside - do you think you could turn on the lights in the garden?

MANAGER
Of course, sir.

TIM
And could I borrow a couple of coats?

CUT TO MARY AND TIM OUTSIDE AGAIN. IT REALLY IS MAGICAL NOW - GORGEOUS HILLSIDE, WITH WHAT SEEMS TO BE OLD RUINS, LITTLE STONE SEATS - LOVELY LIGHTING - AND MARY NOW IN A LOVELY RED COAT. TIM IN AN OLD COUNTRY COAT.

TIM (CONT'D)
This is pretty gorgeous, isn't it?

MARY
Gorgeous. Very romantic.

TIM
Well, speaking of that…

MARY
You're not going to ask me to marry me are you?

HE LOOKS AT HER. PAUSE. THAT WAS NOT WHAT HE INTENDED.

TIM
Just give me a second.

CUT BACK A MINUTE. THEY ARE WALKING AGAIN - STILL LOOKING VERY ROMANTIC

TIM (CONT'D)
This is pretty gorgeous, isn't it?

MARY
Gorgeous. Very romantic.

TIM
God - what's this? There's something in the pocket of the coat….

MARY
What?

TIM
Let's see. Here have a look….

SHE OPENS THE BOX - IT IS AN ENGAGEMENT RING.

MARY
O my God. Is this a proposal?

TIM SMILES AND NODS.

MARY (CONT'D)
In a garden, under an arch, in the moonlight - could it be any more romantic?

TIM
Well, actually - give me a minute.

CUT BACK TO THE MANAGER'S DESK, TEN MINUTES EARLIER.

TIM (CONT'D)
I'll give them a sign.

MANAGER
And they will act upon it.

CUT BACK TO THE GARDEN - LIGHTS, COAT, EVERYTHING PERFECT. SHE OPENS THE BOX - IT IS AN ENGAGEMENT RING.

MARY
O my God. Is this a proposal? In a garden, under an arch, in the floodlight - could it be any more romantic?

TIM
Well, actually…

HE FLICKS HIS FINGERS - AND THERE IN A LIGHT, UNDER A MARBLE ARCH, ARE THE RESTAURANT JAZZ COMBO… AND THEY LAUNCH STRAIGHT INTO 'MY FUNNY VALENTINE'.

MARY
Weird song for the occasion.

AND IT CHANGES TO 'WHEN I FALL IN LOVE'. NOW IT COULDN'T BE MORE ROMANTIC. HE IS ON HIS KNEES. SHE LOOKS DOWN AT HIM.

MARY (CONT'D)
Honestly, you should have just asked me one night in bed.

TIM
I tried that.

MARY
O, I'm sorry.

TIM
Any thoughts about the answer? 'Yes' / No / 'Maybe' all possible.

PAUSE.

MARY
I'll go for 'yes' this time. Thanks for asking. Particularly cool since I'm actually pregnant.

TIM
No!

MARY
I'm going to be full of surprises.

61 EXT. NORTH BERWICK HOME. DAY. 61

OUTSIDE THE DOOR - THE FAMILY HOME. MARY'S A BIT NERVOUS.

TIM
Most important - if they offer you a cup of tea - just say 'no'.(HIS MOTHER OPENS THE DOOR) Mum - this is Mary.

MUM
Mary - pleased to meet you at last. Good lord, you're pretty.

MARY
Don't be silly. It's all just mascara and lipstick.

MUM
Let's have a look... O yes - good - lots of mascara - and very nice lipstick. It's very bad for a girl to be too pretty. Stops her developing a sense of humour, or a personality. Tea?

MARY
I'd love a cup of tea.

TIM
O Christ, that's the whole day gone.

AS THEY ARE GATHERING WOOD - PACKING UP THE HAMPER, WALKING DOWN TO THE BEACH. MUM CHATS AWAY…

MUM
Most people these days are trying to get things happening quicker.
(MORE)

MUM (CONT'D)
Whereas I'm always trying to find ways of making things go slower. Sex for instance - would be better if it lasted longer - do you agree?

MARY
Sometimes.

MUM
A good book - hate it when it's over. A tale told - you want it to be strung out, not summarized in 148 letters. A sunny day. So the method we've developed over the years here is to stretch out a cup of tea for literally hours - the longer it is, the more delightful it is. Uncle D - joining us?

AS THEY WALK PAST HIM IN THE GARDEN….

UNCLE D
Are there scones?

MUM
Of course.

62 EXT. NORTH BERWICK BEACH. DAY. 62

DURING THE TRADITIONAL TEA ON THE BEACH

TIM
What happened when Dad asked you to marry him?

MUM
O, it was so romantic - I mean really extraordinary, very unlike your father. The sunniest day - music was playing - and a little child came running up and gave me a rose just after he asked me.

TIM
Really - how lovely - how lucky, Dad.

DAD
(WITH A TWINKLE) Very lucky.

63 INT. DAD'S STUDY. DAY. 63

LATER TIM IS LEAFING THROUGH HIS FATHER'S COLLECTION OF SINGLES AND ALBUMS… LOTS OF FABULOUS SIXTIES SLEEVES. JUST CASUAL CONVERSATION.

TIM
How many times?

DAD
What?

TIM
Did you do the proposal to Mum.

DAD
O God - I mean, 10.

TIM
O look! I'd forgotten this. My God - Jimmy Fontana. (AN OLD ITALIAN RECORD)

DAD
Greatest song ever recorded by an Italian who looks like he has a dead badger on his head.

TIM
And the wedding?

DAD
O just a few tweaks here and there - swapped priests a couple of times.

64 INT. NORTH BERWICK GAMES ROOM. DAY. 64

CUT TO TIM AND HIS DAD IN THE MIDDLE OF A TABLE TENNIS GAME. THE ATMOSPHERE HERE IS JUST LIFE AS IT IS LIVED IN THIS HOME.

DAD
(TV COMMENTING) And here we are at the climax of this extraordinary game - for the first time a father and son are playing each other in the World Table Tennis final - and neither of them are Chinese. And James Lake serves and it's an incredible rally - we haven't seen play like this since Le Duc Tho defeated Ho Chi Minh in 1965. The crowd are going insane - but it feels like the youngster's beginning to crack - there are tears in his eyes….

TIM
There are not.

DAD
There soon will be.

A TRIUMPHANT SMASH.

TIM
Are you sure I can't tell her?

DAD
Pretty sure. What if you split up? She's certain to tell her next husband - “by the way, you better step up - my first husband could travel in time”.

TIM
I'd just travel back in time and stop us splitting up.

DAD
No - if you split up she'll leave you because of your personality, and no amount of time travelling can fix that.

65 INT. HALLWAY. DAY. 65

SUDDENLY, ALMOST MAGICALLY, KIT KAT APPEARS TRIPPING DOWN THE STAIRS AS TIM IS HEADING FOR THE KITCHEN…

TIM
I didn't know you were here.

KIT KAT
Yeh, just popped up for a while.

TIM
What about the job?

SHE WRINKLES HER NOSE - OBVIOUSLY THE JOB IS NO MORE.

TIM (CONT’D)
How long have you been here?

KIT KAT
Couple of months.

TIM
Wow.

KIT KAT
Croquet?

TIM
You just always beat me. What's the pleasure in it?

KIT KAT
Because I always beat you.

66 INT. NORTH BERWICK DINING ROOM. NIGHT. 66

EVERYONE AT DINNER.

TIM
Right - I've got an important announcement to make.

UNCLE D
O dear.

MUM
What's the problem, D?

UNCLE D
It's the Germans, isn't it. War.

MUM
What?

UNCLE D
The important announcement - it's usually war - and I guess we've had it good for so long, I should have expected it.

TIM
No, it's not war, Uncle D.

UNCLE D
The second coming? Lots of people have been expecting that for a very long time.

TIM
No - it’s that we've decided to get married.

ALL SAY “HURRAY!“. KIT KAT JUST KISSES MARY ALL OVER HER FACE. FROM THE GENERAL EXCITEMENT EMERGES UNCLE D.

UNCLE D
Who are you getting married to?

TIM
Mary here.

UNCLE D
Thank God for that - would have been jolly embarrassing if it had been another girl. Imagine that - (TO MARY) you would have looked like a total gooseberry, wouldn't you?

DAD
Can I say I've only known Mary for a few hours, but already I'm sure, in the event of a nasty divorce, I'm sticking with her, not Tim.

TIM
Thank you. O, and by the way… the wedding will be quite soon, because we're having a baby too.

UNCLE D
You're pregnant?

MARY
Yes.

UNCLE D
Good lord - who's the father?

MARY
Tim.

UNCLE D
Thank God for that. Very awkward if it had been another fella…

DAD
I have the perfect film to celebrate.

67 EXT. NORTH BERWICK GARDEN. NIGHT. 67

THEY WATCHING A MOVIE ON THE OUTSIDE WALL OF THE HOUSE. IT IS 'ANIMAL HOUSE' - ONE OF THE RAUNCHIER BITS.

MARY
(WHISPERING) How is this the perfect film?

TIM
Dad always says you could never love anyone who didn't like ‘Animal House’.

68 INT. MARY’S FLAT. NIGHT. 68

NIGHT IN THEIR FLAT A FEW DAYS LATER. TIM IS READING - MARY ENTERS IN CASUAL TRACK SUIT AND T-SHIRT.

MARY
We have to decide tonight.

TIM
What sort of thing?

MARY
Everything you've refused to engage with. Best man. Honeymoon. Where we're marrying. How many guests.

TIM
We haven't decided any of those?

MARY
The only thing you've decided is that I will come down the aisle to the sound of an old Italian song called Il Mondo.

TIM
Yes!

MARY
To which I have said a definitive no. So here's the deal. I will take off one item of clothing for every decision you manage to make. This is a one off offer. Striptease, in your own living room, by a woman you think, by your own admission, is very pretty.

EXPECTANT PAUSE.

TIM
Okay. You have my attention, young lady.

MARY
Right. Good. Where do you think we should get married?

TIM
North Berwick - would hate anywhere else.

SHE TAKES OFF HER T-SHIRT, AND IS WEARING A BRA UNDERNEATH.

MARY
Good. Who should the priest be?

TIM
The local bloke with the yellow teeth and massive uni-brow, of course…..

MARY
Okay, that's a lock for Hagrid.

SHE TAKES OFF HER BAGGY SWEAT PANTS. SHE HAS NO SOCKS. SHE IS JUST STANDING THERE IN BRA AND PANTS.

MARY (CONT'D)
Ah. Right. I should have thought this through first.

TIM
Yes.

MARY
I should have worn more clothes.

TIM
Yes.

MARY
So I better pick two really important questions. Best man.

TIM
Damn. I really want to see those already slightly fuller breasts, but….

MARY
Best man. Now.

TIM
This is SO hard. It's lose/lose isn't it - you piss off all the ones you don't pick and you end up hating the one you do pick because he makes an embarrassing speech and ruins your day.

MARY
Do you want to see these puppies or not?

TIM
(VERY TENTATIVE) Harry?

MARY
The moment you see my breasts, that's it - the breasts are the border from which no decision can ever return. Harry?

SHE REACHES BACK FOR HER BRA-STRAP.

TIM
No. Bad idea. He'll get drunk. Jay?

MARY
Your choice.

TIM
He's so fucking chaotic.

MARY
He will fuck up everything, yes.

TIM
Rory - he's boring - but he'll try SO hard…

MARY
Sure?

TIM
Yes. Definitely. Rory. No, Harry. It's Harry.

MARY
Okay. It's Harry.

SHE TAKES OFF HER BRA.

TIM
Actually, no - Rory.

MARY
That is such a cheat. But Rory it is - it's Rory and it can never change - you can't get past the breast test. Honeymoon?

SHE PLACES HER THUMBS ON HER PANTS.

TIM
Wow - this is turning into an exceptionally good night. I know this one! VENICE!!!

69 INT. NORTH BERWICK CHURCH. DAY. 69

CUT TO THE WEDDING DAY. THEY'RE IN A SMALL LOCAL CHURCH IN NORTH BERWICK. ALL THE GUESTS ARE THERE. TIM IS AT THE FRONT WITH HIS NERVOUS BEST MAN, RORY. HIS WHOLE FAMILY IN THE FRONT ROW. UNCLE D LOOKING PARTICULARLY RESPLENDENT.

JAY MAKES EYE CONTACT WITH A VERY CUTE BRIDESMAID, JOANNA. THE PRIEST IS THE YELLOW TEETHED UNI-BROWED GUY.

A CLANK OF A DOOR - SUDDEN HUSH. THEN, WE SEE A FINGER PUSH A BUTTON ON A CD PLAYER SOMEWHERE IN THE CHURCH. A VERY DRAMATIC POP SONG STARTS TO PLAY. THEN AN ITALIAN VOICE BEGINS TO SING.

CUT TO TIM SHOCKED. CUT TO VARIOUS SURPRISED MEMBERS OF THE CONGREGATION. CUT TO HIS DAD… AND HIS MUM LOOKING AT HIS DAD… AND DAD LOOKING AT TIM…

WE ALSO SEE BIG POLLY FROM THE BEGINNING - NEXT TO HER ENORMOUS 6' 8" HUSBAND.

WHEN MARY TURNS INTO THE MAIN AISLE, IN HER HEAVENLY WEDDING DRESS, TIM IS OVERJOYED. IT IS HIS REQUEST "IL MONDO", A HUGE EPIC ITALIAN LOVE BALLAD. KIT KAT'S BRIDESMAID DRESS IS, BY THE WAY, AN INSANE PURPLE WONDER.

WHEN WE HIT THE SONG'S CHORUS, TIM'S DAD STARTS TO DO A GROOVY DANCE MOVEMENT TO IT - AS DOES TIM - AS FINALLY, SO DOES THE BRIDE, HEADING DOWN THE AISLE… EVENTUALLY, DAD DOES THE FULL ARMS UP IN THE AIR - AND THEN REALIZES IT'S SLIGHTLY UNSUITABLE… AND APOLOGISES TO HIS WIFE….

CUT TO THE BRIDE AND GROOM KISSING AT THE ALTAR - WE HEAR THUNDER - CLEARLY IT'S GETTING STORMY OUTSIDE - THE CONGREGATION APPLAUD - AND NOW THERE IS MASSIVE RAIN ON THE WINDOWS. AMONGST THE GUESTS IS THE SWEET LOOKING GUY WHO DANCED WITH THE 10 YEAR OLD.

CUT TO THE END OF THE SERVICE - AS THE COUPLE COME OUT OF THE CHURCH, IT IS ABSOLUTELY POURING. THE NEXT TWO MINUTES OF FILM SHOW THE WORST RAINSTORM/HURRICANE EVER SEEN IN SCOTLAND. IT IS ABSOLUTE CHAOS. WITH A BELLOWING ITALIAN AND A THOUSAND VIOLINS AS THE SOUNDTRACK.

AS THEY WALK FROM THE CHURCH, THE BRIDE'S TRAIN IS TOTALLY IN THE SKY - AND THEN TEARS OFF - OLD PEOPLE FALL - SOMEONE IN A WHEELCHAIR SCOOTS DANGEROUSLY TO THE CLIFF EDGE….

THEY REACH THE COMFORT OF THE MARQUEE - BUT IT'S FALSE COMFORT - IT TEARS QUICKLY - AND STARTS TO DECONSTRUCT AS WATER FLOODS IN THROUGH THE HOLES IN THE FABRIC. PEOPLE ARE HANGING ON FOR DEAR LIFE - SOMEONE IS NEARLY DECAPITATED BY A FLYING METAL POLE. SOME CHILDREN HAVE FOUND THE UTTER MUD OF THE GARDEN AND ARE COMPLETELY FILTHY. EVERYONE IS COMPLETELY SOAKED. A LOT OF THE WOMEN APPEAR TO BE ALMOST NAKED NOW, AS THEIR WET THIN DRESSES STICK TO THEM LIKE COLOURED FLESH.

IT IS BROAD, REALISTIC, CHAOTIC COMEDY. ALL ACCOMPANIED BY THE REMAINING, EPIC, ORCHESTRAL MINUTE OF 'IL MONDO'.

70 INT. NORTH BERWICK HOUSE / MARY'S FLAT. DAY. 70

THE ENTIRE WEDDING IS NOW BEING SQUEEZED INTO THE UNPREPARED LIVING ROOM OF THE FAMILY HOUSE.

TIM
Do you wish we'd picked another day?

MARY
Not for all the world. Though I might wish you'd pick another best man….

AS RORY STANDS UP TO SPEAK. HE IS INCREDIBLY NERVOUS.

RORY
When Tim asked me to be his Best Man I was terrified, so I thought, well, the best thing is to find a book about speeches - and ahm, this

is it and it says “think of really funny anecdotes” - and there IS one very funny story actually from work. It was quite a complicated case based on an issue of cross-amortization of ownership of post-divorce properties - and ahm - let me just explain the context - the defendant - a certain Mr…

CUT STRAIGHT TO HARRY SPEAKING, IN EXACTLY THE SAME PLACE….

HARRY
When Tim asked me to be his best man, I must admit I was rather surprised - it's unusual to ask someone who's shagging your fiancée on a regular basis.

CUT BACK TO THE STRIPPING GAME IN THE FLAT…

TIM
I'm going to go for Jay.

MARY
Really?

TIM
Yeh - he might be funny and I'm pretty sure we can rein him in….

SHE TAKES OFF THE BRA. WE CUT RIGHT BACK TO THE RECEPTION.

JAY HAS A WHITE BOARD - WITH A POWERPOINT PRESENTATION.

JAY
These are the girls available in Tim's teenage years.

SLIDE OF TIM AND, AROUND HIM, FIVE PHOTOS OF GIRLS.

JAY (CONT’D)
And this is how far he got with each other them.

THERE ARE NOW NUMBERS ON LINES BETWEEN TIM AND THE GIRLS.

JAY (CONT’D)
Let me explain the code. Zero - obviously nothing. 5 - blow job.

AND BACK TO MARY AND HER BRA.

TIM
Do you know, I know it's unusual, but I think I'll go for Dad.

CUT TO DAD FINISHING HIS TOAST AND IT'S GOING WELL…

DAD
And so, a toast to the man with the worst haircut, but the best wife in the room.

THEY ALL LAUGH AND CLAP AND TIM SMILES AT HIM.

AFTER THE DAD'S SPEECH, THEY CHAT IN A CORNER OF THE ROOM.

DAD (CONT'D)
I wish I'd said that I love you.

TIM
You did, Dad - it was implied…

DAD
I'm not sure 'implied' is good enough for a wedding day, are you?

PAUSE - THEY BOTH KNOW WHAT HE MEANS.

TIM
Don't do it - it's fine - I'm really happy with it as it was - you really don't have to.

DAD
I'll do what I want to do, young man.

CUT BACK TO THE NEW SPEECH…

DAD (CONT'D)
My natural instinct of course is to try to be funny about my son - so many things to be funny about - his disastrous O level results - his terrible table tennis. But always important, first, to say the one big thing. I've only loved three men in my life - my Dad was a frosty bugger - so that only leaves dear Uncle D - Nat King Cole, of course - and this young man here. I'd only give one piece of advice to anyone marrying. We're all quite similar in the end, we all get old, we all wrinkle, we all tell the same tales too many times - but try to marry someone.... kind. And this is a kind man - with a good heart.
(MORE)

DAD (CONT'D)
I'm not particularly proud of many things in my life - but I'm very proud to be the father of my son.

AFTERWARDS, BACK IN THE SWING OF THE PARTY...

KIT KAT
Well done, Daddio. I Thought you'd probably just joke your way through it.

DAD
I was tempted to - but decided not to this time.

WE SHOULD BE A LITTLE WORRIED ABOUT KIT KAT AGAIN.

DAD (CONT'D)
Are you okay, Kit Kat?

KIT KAT
O yes - I'm good, very good.

BUT SHE'S NOT. SHE TOASTS HIM IN VODKA.

UNCLE D
You next, Kittle Kattle?

KIT KAT
I don't know Uncle D.

UNCLE D
O yes. Yes indeed.

BUT SHE'S GETTING DRUNK AND BEING IGNORED BY A BAD BOYFRIEND. TIED INTO THE FACT THAT SHE WAS AT HOME AT THE TIME OF THEIR PROPOSAL, AND JOBLESS, IT IS STARTING TO BE A NAGGING WORRY, THE DIMMING OF THIS GORGEOUS LIGHT.

CUT TOWARDS THE END OF THE RECEPTION…

OLDER WOMAN
I'm so sorry to disturb you - but I wonder if I could have your autograph.

HARRY
No - no! Fuck off. It's a wedding for God's sake. I'm here to celebrate true love between two young virgins - not to hand out stupid bits of paper with my illegible signature on it that you can flog on EBay, so at the next wedding you can afford to buy a less hideous hat.

TIM
I see you've met my mother-in-law.

HARRY
O God - (TO HER) you might have told me. People should wear name tags.

MOTHER IN LAW
What would you have said if you'd known?

HARRY
'Sod off', rather than 'fuck off', I suppose.

A FEW FINAL WEDDING IMAGES. WITH HAPPY COUPLE, AND A FINAL WORRYING MOMENT WITH KIT KAT, OUT COLD, HER BOYFRIEND JUST CASUALLY SMOKING BESIDE HER, NOT WORRYING. CUT TO MUM AND DAD ROMANTICALLY WALTZING…

DAD
Do you think I should tell him.

MUM
Today?

DAD
No, obviously not today. But soon.

MUM
No, let's leave it as long as we can. If you can't have happy ever after, might as well go for 'happy as long as possible'…

DAD
Quite right too. You're a very clever woman.

THEN MOVE FROM THEM DANCING TO TIM AND MARY, DANCING INTO THEIR FUTURE.

71 INT. MARY'S FLAT. DAY. 71

CUT TO A FEW MONTHS LATER - MARY IS SITTING IN A CHAIR - 'READING'. THEN SUDDENLY….

MARY
O Jesus. It's coming.

TIM
O Jesus. What do we need? Ahm…

MARY
I've done it all - it's all in the bag.

TIM
Nappies? Phone chargers?

MARY
Everything. Every single thing. Just get the car. All you have to do is drive me to the hospital.

TIM
Right. Okay. Excellent.

72 EXT. MARY'S FLAT/LONDON STREETS. DAY. 72

THEY ARE GETTING INTO THE CAR. MARY IS HOT AND BOTHERED.

MARY
You couldn't have parked somewhere closer?

TIM
Sorry.

HE SETS OFF, NERVOUSLY…

MARY
Where are we going?

TIM
To the hospital.

MARY
Which is in the opposite direction.

TIM
Of course it is, of course it is.

MARY
Okay - stop the car.

TIM
Is it coming? (THE BABY…)

MARY
No, it's not coming. I just want to point out you just had one job, that's ONE. The keeping fit, I did - the preparing the nursery, I did - the packing the bag, I did - the carrying the alien in my sodding stomach for nine years, I did. Your ONE AND ONLY job was driving me to the hospital. Do you actually know which hospital we're going to?

TIM
Yes.

MARY
Which hospital?

TIM
Ahm…

MARY
YOU TELL ME THE NAME OF THE HOSPITAL OR I WILL GIVE BIRTH TO THE BABY IN YOUR FACE.

PAUSE

TIM
Either St Mark something or Paddington something?

MARY
(WITH THE VOICE OF SATAN) DRIVE! I WILL GUIDE YOU.

CUT ON - THEY ARE STUCK IN A LONG ROW OF TRAFFIC.

MARY (CONT'D)
For God's sake - do something. There's a head appearing between my legs.

TIM LEAPS OUT OF THE CAR. AND GOES ROUND THE CORNER - TO SEE A HUGE TRAFFIC JAM AHEAD, LEADING TO A FAMOUS ZEBRA CROSSING.

TIM
O Christ - Abbey Road.

THERE'S A QUEUE OF PEOPLE WAITING TO TAKE PHOTOS. TIM APPROACHES NERVOUSLY. ACCOSTING STRANGERS IS NOT HIS SPECIALITY.

TIM (CONT'D)
Could you just, you know, hurry up?

JAPANESE PERSON
Abbey Road. Beatles. John, George, Paul… Lingo.

TIM
Yes, I know. Fast as you can.

THE JAPANESE FOURSOME MOVE ON - AND THE NEXT LOT, AMERICANS, COME ON. AND STAND IN THE MIDDLE OF THE ROAD ARGUING ABOUT WHO IS GOING TO BE WHO.

TIM (CONT'D)
Terribly sorry, but, could you just...

THEY IGNORE HIM

AMERICAN 1
I'm not taking the picture - I want to be IN the picture.

AMERICAN 2
Well, I'm not doing it - I didn't come all the way from Minnesota just to be holding the goddamn camera.

TIM
Look, I'll do it - okay. Jesus - be careful.

HE NEARLY GETS RUN OVER - BUT GETS THE PHOTO DONE. HE TURNS TO THE NEXT LOT.

TIM (CONT'D)
Look, I'm begging you - could you just leave it for a moment, to let the cars through.

NORTHERNER
We've been waiting for half an hour, mate.

TIM
Right. The thing is, though, that my wife is having a baby…

NORTHERNER 2
It's not going to be any bloody good anyway, Dave, with only three of us - it's going to look stupid.

NORTHERNER 3
Fookin' waste of time….

TIM
Look, I know what….

CUT TO THE THREE NORTHERNERS - AND TIM AS THE FOURTH BEATLE - WITH AN EAST EUROPEAN TAKING THE PICTURE.

NORTHERNER
You've got to take your shoes off…

TIM
(UTTERLY PANICKING) What?

NORTHERNER
Paul wasn't wearing any shoes.

TIM KNEELS TO TAKE OFF HIS SHOES. THEY'RE NOW READY TO POSE.

MARY V/O
What. The. Fourfold. Fuck. are you doing?

THERE SHE IS - MASSIVELY PREGNANT, AS HER HUSBAND POSES ON THE CROSSING.

TIM
I know it seems - it was really complicated - I promise this was the quickest…

MARY
O my god - it really is coming now…

TIM
Abbey Road!

HE POINTS TO THE STUDIOS AND RUNS IN.

73 INT. ABBEY ROAD. DAY. 73

TIM SPEEDS PAST RECEPTION - OPENS THE FIRST DOOR IN THE CORRIDOR. A HUGE STUDIO, WHERE ELVIS COSTELLO IS PERFORMING WITH AN ORCHESTRA.

TIM
Sorry. My mistake.

HE COMES BACK OUT - OPENS THE NEXT DOOR - IT IS A BROOM CUPBOARD.

TIM (CONT'D)
That's better.

74 INT. MARY'S FLAT. DAY. 74

AN HOUR EARLIER - MARY IS SITTING, VERY PREGNANT ONCE MORE.

MARY
Oh Jesus.

TIM
What?

WE CUT TO TIM - BUT NOW HE IS SURROUNDED BY MAPS OF LONDON.

MARY
I think it's coming.

TIM
Cool - I've finalised the route. The car is outside on a special parking metre. St Mary's Paddington, here we come…. And I think we should avoid Abbey Road.

75 INT. HOSPITAL. DAY. 75

MARY IS ON A BED, REALLY PUSHING LIKE CRAZY. IT HURTS.

MARY
I hope you are getting this on film - because I am never doing it again!

TIM
Yes, film - sorry - yes….

HE TAKES THE SMALL VIDEO CAMERA OUT OF HIS POCKET - SWITCHES IT ON - AND IT IMMEDIATELY SAYS 'OUT OF BATTERY.'

TIM (CONT'D)
O God - excuse me just one second….

MARY
Where the FUCK are you going?

CUT STRAIGHT BACK AGAIN. MARY PUSHING LIKE CRAZY AGAIN.

MARY (CONT'D)
I hope you're getting this on film - because I am never doing it again!

TIM
Yes, film - absolutely - all right and ready….

HE TAKES THE SMALL VIDEO CAMERA OUT OF HIS POCKET - SWITCHES IT ON - AND STARTS TO FILM. BATTERY FULL.

TIM (CONT'D)
O my god! O my God!

76 INT. HOSPITAL ROOM. DAY. 76

THE TWO OF THEM IN THE HOSPITAL ROOM, WITH THE TINY BABY.

MARY
Maisie.

TIM
Maisie it is. The most beautiful girl in the world.

TIM V/O
No-one can ever prepare you for what happens when you have a child… When you see the baby in your arms and you know it's your job now. No-one can prepare you for the love and the fear.

CUT TO TIM WATCHING AS MAISIE RESTS IN HIS MUM'S ARMS.

MOTHER
O she's lovely. You were such an ugly baby. I remember the first time I looked at you, I thanked God we were in driving distance of London Zoo.

DAD
Come on, he wasn't that bad.

MOTHER
O don't be silly.. But look, the past is the past, the nightmare is over, he grew up human, the days of suckling a simian are a distant nasty memory . Uncle D, do you want a hold?

UNCLE D
O yes please…

TIM
(NERVOUS) Ahm, do you think that's….? Yes, sure. Sure….

HE WATCHES UNCLE D WITH HIS BABY WITH PRIDE. HE GLANCES AT HIS DAD, WHO IS LOOKING AT HIM, HIS BABY SON, NOW GROWN UP.

77 INT. MARY'S FLAT. DAY. 77

TIM V/O
There are other things, of course - no one can prepare you for the bad nappies…

MARY & TIM IN THE LIVING ROOM. THEY HEAR THE BABY CRY…

TIM
Let me do it.

TIM WITH THE BABY AT A CHANGING TABLE - HE OPENS THE NAPPY - REELS BACK IN SHOCK….

CUT STRAIGHT BACK TO THE LIVING ROOM A BIT EARLIER. THE BABY STARTS TO CRY AGAIN… ..

TIM (CONT'D)
Why don't you do this one - I'm really behind on all this stuff…
(HIS WORK PAPERS)

MARY SETS OFF, NO IDEA OF THE HORROR AHEAD. WE STAY WITH TIM, UNTIL WE HEAR FROM THE OTHER ROOM…

MARY V/O
O MY GOD. Where did this all come from?

78 INT. LEGAL CHAMBERS. DAY. 78

TIM V/O
No-one can prepare you for the tiredness -

IN HIS CHAMBERS - WE CUT TO RORY, ENTHUSIASTIC.

RORY
And then we come to the most exciting piece of evidence I think we've had for a very long time…

CUT TO TIM ACROSS THE TABLE FAST ASLEEP.

79 INT. MARY'S FLAT. DAY. 79

TIM V/O
No-one can prepare you for the love people you love can feel for them…

KIT KAT IS ON THE FLOOR WITH THE BABY, NOW SIX MONTHS OLD. JUST PLAYING WITH HER - AS THOUGH THEY WERE THE SAME AGE. MARY & TIM OBVIOUSLY READY TO GO OUT TO DINNER.

TIM
Are you sure you're okay?

KIT KAT
I would like to baby sit for her every single day of her life. I actually don't want to leave this room ever.

TIM V/O
And nothing can prepare you for the indifference of friends who don't have babies…

80 INT. MARY'S FLAT. DAY. 80

IN THE LIVING ROOM, ANOTHER NIGHT. JAY GIVES MAISIE THE MOST CASUAL OF GLANCES.

JAY
Yeh, great, very pretty. Anyway - she's 18 years old, and completely fantastic. I swear, she does not even OWN a bra… I've never seen her indoors in trousers. Just legs up to there and tiny, tiny pants...

TIM V/O
It's just the sheer shock of the pure unconditional love for this human fluke that happens to be yours…

HE IS WALKING ROUND TRYING TO GET MAISIE TO SLEEP…. IT'S 3 IN THE MORNING - AND HE'S TRYING TO JOG HER TO SLEEP ON HIS SHOULDER - AS HAPPY AS A MAN CAN BE. SHE IS QUIET - HE CREEPS BACK INTO HER ROOM, PUTS HER DOWN GENTLY, HEADS OUT THE DOOR - CLOSES IT - IT CLICKS LOUDLY, AND SHE SCREAMS.

CUT BACK TO HIM PUTTING HER DOWN AGAIN. HE DOESN'T CLICK THE DOOR, AND GETS AWAY WITH IT.

TIM V/O (CONT'D)
To be honest, I don't know how anyone does it without time travel.

81 INT. MARY'S FLAT. DAY. 81

CUT ON MONTHS - TIM COMES IN THE FRONT DOOR, LADEN WITH PLASTIC BAGS. THE HOUSE IS DRESSED FOR BIRTHDAY PARTY, STREAMERS, LITTLE HAND DRAWN SIGNS SAYING ' I AM ONE!!". MARY LOOKING A LITTLE STRESSED.

MARY
Have you got everything?

TIM
I think so. Paper plates - candles - hats -

MARY
Crisps - endless crisps.

TIM
Yes - all of them.

MARY
And a fuck of a lot of wine to get us adults through it.

TELLING PAUSE.

TIM
I might just need a wee before I start putting it all out.

OPEN ON SHOT OF A KITCHEN CLOCK SAYING 4.00 P.M. THAT SAME AFTERNOON - THE PARTY OBVIOUSLY STARTED, A COUPLE OF OTHER MUMS AND KIDS IN THE LIVING ROOM BEHIND.

MARY
Wow - it's getting late - unusual for your Mum and Dad not to be stupidly early. You did invite them?

TIM
Yes, I certainly did. Where did I put those matches?

AND HE HEADS INTO THE WALK-IN KITCHEN CUPBOARD

BACK IN THE KITCHEN - NOW 3.30 ON THE CLOCK - THEY ARE THERE PREPARING CUPCAKES - AND THE DOORBELL GOES.

MARY
That'll be your Mum and Dad. Bizarrely early as ever.

TIM IS OPENING THE DOOR - IT IS THE THREE OF THEM FROM HOME.

TIM
Hello, Mum, Dad. Uncle D. Wonderful to see you. Come on in. And look, if it isn't Godfather Rory…

RORY IS CARRYING THE LARGEST TEDDY BEAR IN HISTORY.

EVERYONE IS GATHERED - A FEW FRIENDS - A FEW BABIES - THE SCOTTISH GROUP IN THEIR COMFY CHAIRS. THE GIANT TEDDY BEAR NEXT TO UNCLE D. HARRY THERE TOO.

MARY
When did the clown say he was arriving? Your clown, the one you insisted on.

TIM
In about ten minutes.

MUM
I didn't expect to see you here, Harry. Children's parties not exactly your style.

HARRY
I was tricked. I was told there'd be free booze. Hate kids, as you know. Except maybe Maisie. For fuck's sake, Tim - I'm going to need straight vodka if there's a fucking clown coming.

CUT TO THE CLOWN IN ACTION. IT IS GOING VERY BADLY. THE KIDS ARE UTTERLY DISTRACTED - THE MUMS ARE PRETENDING TO BE INTERESTED. MARY LOOKS AT HIM SAVAGELY.

TIM
(PRETENDING HE'S NOT GUILTY AS HELL) I told you….

CUT TO EVERYONE LATER, IN ANOTHER CLOWN-LESS VERSION OF THE PARTY…

TIM (CONT'D)
We thought of having a clown but decided against it - best keep first birthdays small, just family, friends, giant stuffed toy.

DAD
Speaking of which, where is Kit Kat?

TIM
Did you ask her?

MARY
Definitely. She said she'd be here around three.

THE DOOR BELL GOES.

TIM
Speak of the devil….

THE FRONT DOOR. TIM OPENS IT. IT IS A GREASY HAIRED, HANDSOME BUT NOT NICE LOOKING YOUNG MAN. HE'S AN AMERICAN.

TIM (CONT'D)
Jimmy - what can I do for you? Where's Kit Kat?

JIMMY
I thought she was here.

TIM
No - she never arrived.

JIMMY
That's not good.

TIM
What does that mean? What does 'that's not good' mean?

AND THE CAMERA FOCUSSES IN ON HIM - AND IT ALL GOES WEIRD FOR A MOMENT. TIM TURNS AND WE FOLLOW HIM WALKING BACK, DAZED, TOWARDS THE FAMILY.

TIM V/O
There's an old song by Baz Luhrmann, called Sunscreen - and I've never forgotten two lines from it - "Don't worry about the future;
(MORE)

TIM V/O (CONT'D)
or DO worry, but know that worrying is as effective as trying to solve an algebra equation by chewing bubblegum. The real troubles in your life are apt to be things that never crossed your worried mind."

82 INT/EXT. HOSPITAL. NIGHT. 82

CUT TO MARY AND TIM RACING INTO A HOSPITAL.

THEN CONTRASTING STILLNESS. IN A QUIET ROOM - ON MARY AND TIM'S FACES.

CUT TO KIT KAT, LYING IN A HOSPITAL BED - HER BEAUTIFUL FACE BADLY CUT AND BLISTERED AND BRUISED. HER BEAUTIFUL HAIR PULLED BACK TIGHTLY.

TIM
Sweetheart - what happened?

WE SEE A FLASH BACK TO A HUGE CAR CRASH - SMASHING GLASS AND VIOLENCE. THE CAR, A PURPLE MINI, CLEARLY BELONGS TO KIT KAT.

CUT BACK - IT'S HARD FOR KIT KAT TO TALK, BUT SHE DOES.

KIT KAT
We had a fight. And maybe I wasn't completely sober.

TIM
It was tea time. On a weekday.

KIT KAT
I know. Not good. Very poor. Sorry.

IN THE CORRIDOR, TIM STORMS OUT PAST BAD JIMMY WHO IS SITTING OUTSIDE.

JIMMY
How is she?

TIM
Not good. When did she leave you? And from where? I want it exact - exact time, exact address.

CUT ON TO TIM WALKING ALONG THE HOSPITAL CORRIDOR - AND OPENING A DOOR.

PASSING NURSE
That's a broom cupboard.

TIM
I know. I love 'em.

83 INT. MARY'S FLAT. DAY. 83

CUT BACK TO THE FRONT DOOR, FOUR HOURS EARLIER.

MARY
You cut it fine.

TIM
Sorry - I had to pick up Kit Kat.

HE HEADS IN WITH ALL THE STUFF HE WAS MEANT TO BUY - AND WITH KIT KAT FOLLOWING - ALTHOUGH NOW WELL, OF COURSE, SHE IS NOT LOOKING HER BEST. SHE SLINKS IN, HAS BAGS UNDER HER EYES. THERE'S STILL SOME OF THE USUAL NATURAL SPARKLE, BUT A SENSE OF SOMETHING WRONG UNDERNEATH.

MARY (WHISPERING TO HIM)
She couldn't come herself?

TIM
No, as it turns out, she couldn't.

CUT BACK TO THEM AFTER THE PARTY. THIS TIME WITH KIT KAT THERE.

TIM (CONT'D)
Well, I think that was a huge success.

MARY
I can't believe all the crisps went.

KIT KAT
It was the teddy bear. I saw him scoffing handfuls whenever anyone looked in the other direction.

CUT TO THE ACTUALLY QUITE GUILTY LOOKING GIANT TEDDY. THE DOOR BELL GOES.

TIM GOES TO THE DOOR. IT IS JIMMY.

TIM
What the hell do you want?

JIMMY
Hey - easy. What did I do? Kit Kat ready to leave?

CUT TO TWO HOURS LATER. TIM AND MARY ARE WASHING UP.

MARY
What DID he do?

TIM
I don't know.

MARY
You treated him like a murderer.

TIM
I've never liked him and I would like to murder him. I'm worried about Kit Kat.

PAUSE.

MARY
I'm a bit worried too. She was drinking vodka while we were drinking tea. And Jimmy wasn't nice to her.

BIT LATER - TIM STANDS QUIETLY IN THE MIDDLE OF THE HALL. THEN HE TAKES HIS PHONE OUT OF HIS POCKET AND DIALS.

TIM
Kit Kat - we need to talk. What are you doing tomorrow? Really? Really? When did you - okay - I'll come up there then...

84 EXT. NORTH BERWICK BEACH. DAY. 84

TIM AND KIT KAT ARE WALKING ALONG THE BEACH AT HOME IN SCOTLAND. PAUSE AS THEY STROLL, THEN….

TIM
Darling Kit Kat…

KIT KAT
How do I immediately know I'm about to be ticked off?

TIM
You're not.

KIT KAT
I am. You're going to tick me off.

TIM
Darling Kit Kat… I AM a little worried.

KIT KAT
What did I tell you? It's a full-blooded ticking off.

TIM
It's just, you know, this is a strange place for you still to be coming all the time. Here with Mum and Dad and Uncle D...

KIT KAT
My best friend.

TIM
Indeed. But, what's happened? I don't quite get it.

PAUSE

KIT KAT
Neither do I.

TIME FOR THE TRUTH. SHE DOESN'T LOOK AT HIM AS SHE TALKS.

KIT KAT (CONT'D)
I thought life was going to be so great. I thought it was going to be just, you know, magic. And every time I poke my head out the window to see which way the wind is blowing, it's cold and biting. And I get hurt.

TIM
And you get drunk.

KIT KAT
I get hurt and so I get drunk. So I come back home. It turns out it was nicer to think about how magical life was going to be than finding out how magical it isn't.

PAUSE.

TIM
What happened with Marcus?

KIT KAT
I had an abortion - and he left.

PAUSE, TIM IS MORTIFIED.

TIM
Baby.

KIT KAT
What did I tell you? It's tough out there.

TIM
And so you end up with Jimmy Kincade.

KIT KAT
He's handsome.

TIM
But not nice.

KIT KAT
Not very nice, no. (PAUSE) Maybe, just maybe, Tim, I'm the faller. Every family has someone who falls, who doesn't make the grade - who stumbles, who trips - who life trips up. Maybe I'm our faller.

AND SHE GIVES HIM THE LOVELIEST SMILE IN THE WORLD.

85 INT. TIM'S BEDROOM. NIGHT. 85

TIM LIES IN HIS OLD BED IN HIS OLD BEDROOM, EYES WIDE OPEN.

86 EXT. NORTH BERWICK LAWN. DAY. 86

THE NEXT DAY. THEY STAND OUT ON THE LAWN WHERE THE WEDDING MARQUEE STOOD, OVER-LOOKING THE SEA.

TIM
Stupid.

KIT KAT
Yes, Stupid?

TIM
You know I've spent my entire life taking the piss out of you because you believe in total crap.

KIT KAT
Yes.

TIM
Horoscopes

KIT KAT
Are brilliant…

TIM
Acupuncture….

KIT KAT
Can cure any medical problem.

TIM
Exactly. All your beliefs, total codswallop.

KIT KAT
So you say.

TIM
Well, my darling - you may have had a point after all. I'm going to tell you a secret - but you have to keep it.

KIT KAT
We've always kept secrets.

TIM
We have.

KIT KAT
You put your willy into Jenny Arbuthnot.

TIM
I know. Thank you for telling nobody.

KIT KAT
I don't think Jenny Arbuthnot even knows.

TIM
I'm sure she doesn't. Well, I'm worried about you, Kittle. I'm worried that with all your magnificent intelligence and beauty, you are going to fuck up your own life because you haven't noticed one thing. That you let unpleasant people - particularly men - exploit you.

PAUSE. KIT KAT LOOKS AT HIM AND SHRUGS HER SHOULDERS.

KIT KAT
So what's the secret?

TIM
You promise you won't ever tell.

KIT KAT
Yes.

BIG STOP. BIG PAUSE.

TIM
I can travel in time.

PAUSE.

KIT KAT
Really?

HE NODS. LITTLE PAUSE.

KIT KAT (CONT'D)
I told you! I told you!

TIM
You did. It's a magical world. So we're going to go back in time - and you are going to do some things differently - and I hope that means that when we get back to here, things will be different.

KIT KAT
You are joking?

TIM
Let's see, shall we? Come, young lady - accompany me into the cupboard under the stairs.

87 INT. NORTH BERWICK STAIR CUPBOARD. DAY. 87

CUT TO THEM IN THE CUPBOARD. LIGHTS OFF. WE SEE THEIR HANDS CLENCH.

TIM
I hope this works. I've never tried it with someone else before.

CUT - THEY EMERGE FROM THE CUPBOARD - IT'S THE NIGHT OF THE NEW YEAR'S EVE PARTY YEARS AGO, THE VERY START OF THE FILM.

KIT KAT
You are kidding! I can go back anywhere in time and you bring me here?

TIM
Yes.

KIT KAT
This was such a boring party - though at least I met Peter.

TIM
My point precisely.

AT WHICH MOMENT A STRANGE LOOKING GINGER GIRL PASSES HIM.

GINGER GIRL
Hello, Tim.

THERE IS A SLIGHT AWKWARDNESS BETWEEN THEM.

TIM
Hello, Jenny.

ANOTHER GIRL PASSES

KIT KAT
O my God! Tina!

TINA
Hey, Kit Kat.

KIT KAT
Where's Tony?

TINA
Who?

KIT KAT
O, of course, no you haven't met him yet.

TINA
Wow - really drunk, really early.

TIM
Okay - and now you're leaving.

KIT KAT
What?

TIM
Yes.

KIT KAT
But there were drugs later. And I think Peter and I had sex, which was kind of cool because it was the first time we met.

TIM
My point exactly.

SHE'S ALREADY GRABBED A DRINK FROM A SIDEBOARD...

KIT KAT
O my God - there he is….

TIM GRABS HER BEFORE SHE CAN ATTRACT THE NASTY HANDSOME PETER'S ATTENTION.

KIT KAT (CONT'D)
Help, help! I'm being kidnapped by my insane time-travelling brother!

88 EXT. NORTH BERWICK HOUSE. NIGHT. 88

THEY ARE OUTSIDE. A FRIEND PASSES THEM…..

KIT KAT
Hey, John - don't go to Thailand - you'll get robbed and imprisoned.

JOHN
Thanks Kittle - I have no intention of going to Thailand.

KIT KAT
No, but you do - seriously, you do.

AND THEY ARE DRIVING AWAY FROM THE HOUSE IN THE FAMILY CAR.

KIT KAT (CONT'D)
Mum and Dad will kill me if they find out I've left. It's so impolite.

HE SUDDENLY STOPS THE CAR.

TIM
That doesn't matter. What matters, Kitty, is that this was the beginning of it. Every man always handsome and unkind - you always doing what they want you to do, never the other way around - giving up every job on some bastard's whim - living in horrible flats waiting for the phone to ring.

KIT KAT
When did you get so serious?

TIM
Since it occurred to me that I might lose you.

PAUSE

KIT KAT
What do you know that I don't know?

TIM
You don't want to know.

89 INT. PIZZA RESTAURANT. NIGHT. 89

CUT TO A GRIM LOCAL PIZZA RESTAURANT. TIM AND KIT KAT ENTER AND WALK STRAIGHT PAST THE PERSON SWEEPING THE FLOOR.

SWEEPER
That's a broom cupboard, mate.

TIM
Thanks, I know.

90 EXT. NORTH BERWICK GARDEN. NIGHT. 90

AND CUT BACK TO THE SCOTLAND GARDEN, YEARS LATER. KIT KAT IS MUCH BRIGHTER - MUCH MORE HER OLD SELF.

TIM
You have to swear to keep it secret.

KIT KAT
I know I said I would - but now I don't think I'll be able to …

TIM
Kit Kat -

KIT KAT
Okay - not even tell Teddy?

TIM
Teddy?

KIT KAT
Teddy Frankman. My sweet fiancee.

TIM
O - wow.

91 INT. TRAIN TO LONDON. DAY. 91

TIM IS BEAMING WITH HAPPINESS AS HE HEADS BACK DOWN ON THE TRAIN DOWN TO LONDON… JOB DONE. DELIGHTFUL MUSIC PLAYS.

92 INT. MARY'S FLAT. DAY. 92

HE HEADS BACK INTO HOME. MARY GREETS HIM AT THE DOOR - HOLDING A PLASTIC BOWL AND SPOON

MARY
Hello gorgeous. How was it?

TIM
Immensely satisfactory.

MARY
You wouldn't do dinner, would you? There's something I've got to do before six or I get fired.

TIM
I can't think of anything I'd love to do more.

HE GOES INTO THE NEXT ROOM.

TIM (CONT'D)
Where is the most gorgeous person in the world? Come to your Dad and get food shoved into your mouth.

AND ROUND THE CORNER OF THE MESSY MAIN ROOM CRAWLS A LITTLE BOY - EXACTLY MAISIE'S AGE BUT NOT MAISIE. BLACK HAIR, NOT BLONDE. IT IS A MOMENT OF ALMOST GENUINE HORROR. THE LITTLE BOY RUSHES UP TO TIM, WHO, IN SHOCK HOLDS OUT HIS ARMS. THE SWEET CHILD - BUT JUST NOT HIS CHILD - HUGS HIM.

CHILD
Dadda.

THE CAMERA MOVES ROUND AS WE SEE THE COMPLETELY HAPPY CHILD GRIPPING HIS FATHER'S NECK - AND TIM, COMPLETELY HORRIFIED, HOLDING HIM TIGHT. TIM PUTS HIM DOWN.

TIM
Just stay there… little boy. And I'll be back in a minute.

HE HEADS OUT INTO THE CORRIDOR.

MARY
He's been SO looking forward to seeing you.

TIM
Yes.

MARY
Are you okay?

TIM
Yes.

HE ISN'T. HE HEADS INTO THE BATHROOM. CLOSES THE DOOR. CLENCHES HIS FIST

93 INT. HOSPITAL. DAY. 93

SUDDENLY HE IS BACK IN THE HOSPITAL, JUST AFTER MAISIE'S BIRTH. HE ENTERS THE ROOM WHERE HIS MUM IS HOLDING THE BABY.

TIM
Dad - can we talk for just a moment?

HIS DAD COMES OUT INTO THE CORRIDOR.

TIM (CONT'D)
I can't go back past this again, can I?

DAD
No, I should have mentioned that.

TIM
Or the baby will change.

DAD
She might.

TIM
So every day up till yesterday is as it will always be. Lost.

DAD
Just like for everyone else.

TIM
Okay - okay. Love you, Dad. Got to go.

94 EXT. NORTH BERWICK BEACH. DAY. 94

AND SUDDENLY TIM IS BACK ON THE BEACH WITH KIT KAT, BEFORE ALL THE TIME TRAVEL - THE SLIGHTLY BEDRAGGLED KIT KAT WE WERE WORRIED ABOUT.

KIT KAT
You're going to tick me off.

TIM
No - but darling Kit Kat… I am desperately worried.

KIT KAT
What did I tell you?

TIM
Kitlet - tell me - are you happy?

PAUSE.

KIT KAT
No. I'm not.

TIM
And I would do anything to make you happy - but I'm not sure I can. You're probably going to have to do it yourself.

TIM THINKS HARD. AND THEN HUGS HER. HE HAS TO MAKE UP HIS MIND - TOUGH DECISION.

95 INT. MARY'S FLAT. DAY. 95

CUT BACK TO THE END OF THE FIRST BIRTHDAY PARTY.

TIM
We thought of having a clown but decided against it - best keep first birthdays small, just family, friends, giant stuffed toy.

MARY
Speaking of which, where is Kit Kat?

THE DOOR BELL GOES.

TIM
I'll get it.

A RING ON THE DOOR BELL. TIM OPENS IT. IT IS JIMMY KINCADE.

JIMMY
Is Kit Kat here?

TIM
No. She's not. I'll get the car keys, we should try the hospital.

96 INT. HOSPITAL. DAY. 96

CUT TO KIT KAT, LYING IN A HOSPITAL BED - HER BEAUTIFUL FACE BADLY CUT AND BLISTERED AND BRUISED. HER BEAUTIFUL HAIR PULLED BACK TIGHTLY. ONCE MORE, MARY AND TIM ARE THERE.

KIT KAT
We had a fight. And maybe I wasn't completely sober.

TIM
It was tea time. On a weekday.

PAUSE.

KIT KAT
I'm a bit of a mess, aren't I?

TIM NODS.

97 INT. HOSPITAL. NIGHT. 97

LATER ON THAT NIGHT. THE SWELLING HAS GONE DOWN A BIT - KIT KAT'S HAIR IS BACK TO NORMAL. SHE DOESN'T LOOK QUITE SO BAD. SHE IS SITTING UP. TIM IS SITTING PATIENTLY IN THE CHAIR BESIDE THE BED.

KIT KAT
What do we do?

TIM
It'll only work if you do it. I just hope this was the luckiest day of your life. As well as the unluckiest. Let me tell you what I see. My beautiful, unusual, magical sister.

KIT KAT
Not beautiful today.

TIM
No, very ugly today.

KIT KAT
Very poor.

TIM
You were so happy at home - and there must be a way to be happy away from home. But you have to be clever about it. You have to apply all your intelligence to your own life. You have to stand outside it and move things around. Fix it like you would fix it for someone you love.

PAUSE. KIT KAT TURNS AND SEES HERSELF, LYING IN THE BED, IN A MIRROR BESIDE HER.

KIT KAT
I have to leave him, don't I?

TIM NODS.

TIM
Yes.

KIT KAT
And I have to stop drinking - and stop leaving jobs - and I have go out with someone nice and boring.

TIM
Nice isn't necessarily boring.

KIT KAT
Like who?

PAUSE

TIM
Matt Damon?

KIT KAT
Okay. I'll go out with Matt Damon. And if he's married?

TIM
Pat Damon, his twin brother?

SCEPTICAL PAUSE

TIM (CONT'D)
Tell me. Do you remember Teddy Frankman?

KIT KAT
Yes - what about him?

TIM
What's he like?

KIT KAT
Okay. Quite cute looking - but bit dull.

TIM
Look again. Ask him to dinner. Now, I've just got to get home.

PASSES JIMMY IN THE HOSPITAL CORRIDOR

TIM (CONT'D)
You are so totally and utterly out of the picture I can't fucking tell you.

98 INT. MARY'S FLAT. NIGHT. 98

CUT BACK TO HIS FRONT DOOR. TIM RUSHES IN AND ROUND THE CORNER TOTTERS MAISIE. HE HUGS HER WITH ALL HIS POWER. MARY COMES ROUND THE CORNER TOO, HER MOST LOVELY.

MARY
How is she?

TIM
She'll be okay. Little scar maybe.

MARY
Scars are sexy.

TIM
Well quite.

HE HUGS MAISIE TIGHT. AND THEN TURNS POINTEDLY TO MARY.

TIM (CONT'D)
Let's have another one.

MARY
Another what? O, fuck that. One is enough for me.

TIM V/O
Fortunately, she is weak and it wasn't long before…

99 INT. MARY'S FLAT. DAY. 99

MARY CHARGES INTO THE LIVING ROOM, NINE MONTHS PREGNANT.

MARY
Maisie, we're going away and when we get back, you'll have a new brother or sister.

MAISIE
(HOPEFULLY) Or puppy?

MARY
I hope not, though anything's possible the way the next door dog's been behaving.

THEY WALK OUT THE DOOR - AND INSTANTLY BURST BACK IN - WITH THE NEW BABY IN ARMS…

MAISIE
Mummy!

MARY
Yes darling. We've brought your little brother home. But don't worry - after all that, he does indeed look and smell just like a puppy.

100 INT. MARY'S FLAT. DAY. 100

TIM V/O
And that's another strange thing - you pour all your possible love into one child…

A TINY GLIMPSE OF HIM AND MAISIE, NOW GETTING BIGGER - IN HER BEDROOM, GETTING READY FOR BED…

TIM
And it's extraordinary and unprecedented - this youngster from London - Maisie Lake, only 3 years old, removing her pants with a speed never before seen in Olympic history…

TIM V/O
And then you have another one, and it turns out you've got exactly the same amount of love on tap…

HE'S VERY PROFESSIONAL WITH THE NAPPY CHANGING NOW - LOVING HIS SON.

TIM V/O (CONT'D)
And if ever anything happens to your Mum or Dad or sister - turns out you had more love to spare. Love, this extraordinary ingredient that has no limits, ever expanding, self-reproducing. And all the time you love the woman you love as much as you ever loved her....

HE'S IN THE KITCHEN WITH THE KIDS - MARY ENTERS, WET HAIR, JUST WEARING A TOWEL.

MARY
Darling, I'm sick with nerves. What do you wear for dinner with the greatest author in the country??

TIM
I'll settle the kids and come straight up.

UP IN THEIR BEDROOM. MARY EMERGES FROM A LITTLE DRESSING ROOM, IN A PRETTY BLUE DRESS.

MARY
How about this?

TIM
Gorgeous. Job done.

SHE CHECKS HERSELF IN THE FULL-LENGTH MIRROR TO HER LEFT.

MARY
I hate it. Makes me look lumpy.

TIM
Right. I hate it too.

A SHARP CUT - SHE RE-EMERGES IN ANOTHER DRESS.

MARY
What about this?

TIM
Gorgeous.

MARY
Not too breasty for Le Carre?

TIM
No.

MARY
It's too breasty.

TIM
Is it?

MARY
Yes.

AND ANOTHER ONE.

MARY (CONT'D)
This?

TIM
Not too breasty.

MARY
No, but I think high heels. Or my legs will look too short.

TIM
Which they aren't, but whatever makes you feel good. High heels are great.

SHE NOW HAS THE HIGH HEELS ON.

MARY
I can't wear high heels - it's not that kind of evening.

TIM
Not high heels then.

MARY
But then we have the short legs problem.

CUT TO THE NEXT ONE.

MARY (CONT'D)
I don't think this one is too bad.

TIM
I think it's fabulous.

MARY
Really?

TIM
Yes.

MARY
What about the blue one?

LITTLE PAUSE.

TIM
The first one? The lumpy one that wasn't actually lumpy?

MARY
Yes. Which do you prefer?

TIM
I don't know. I'm actually starting to go a bit mad now.

SHE EMERGES IN THE ORIGINAL DRESS

MARY
This...

TIM
..looks gorgeous on the most beautiful girl in the world.

MARY
Okay, let's go with that then. Although I think viz a viz breasts it's a bit disappointing. Where are the kids?

TIM
I left them downstairs.

MARY
Not in the room with the manuscript.

TIM
I don't think so….

CUT INTO THE LIVING ROOM. IT IS A FIRESTORM OF PAPER - TOTALLY COVERED IN TORN AND COLOURED AND SHREDDED PAGES.

MARY
You are joking. You left them in here. With the only copy of the book in existence apart from the one on John Le Carre's computer. I'll be fired. The company will be fired. My life is ruined.

TIM GOES TO WALK OUT OF THE ROOM.

TIM
Okay - take it easy - I'm just going to…

MARY
Don't you dare leave the room. If you leave the room, I'm leaving you.
(MORE)

MARY (CONT'D)
I mean it - face it like a man. Talk to me - how could you be so stupid?

TIM
I just want to…

MARY
DON'T YOU DARE!

THE PHONE GOES.

MARY (CONT'D)
And don't you dare answer that. What are we going to do?

TIM
Look, I'm sure we can, you know, put it together, type out the pages again, he'll never see the copy, so as long as we can reconstruct it.

MARY
And how do you suggest we reconstruct this? (A FULLY CHEWED PAGE)

TIM
Well, no, that's not going to be particularly…

PAUSE. THE PHONE RINGS ON.

TIM (CONT'D)
I really think we should....

MARY
If you answer the fucking phone, I will kill you.

TIM
All right. I won't answer the phone. But I must just go to the little room…

THE PHONE IS STILL RINGING.

MARY
NO! "Sorry, Mr Le Carre - we've read most of your book - but the rest of it got eaten, or coloured in - or actually shredded."

TIM
Yes - I had no idea Maisie actually knew how to use that machine.
(MORE)

TIM (CONT'D)
In a way, it's impressive, though obviously not in a particularly good way today.

MARY CAN'T BEAR IT ANY LONGER. SHE ANSWERS THE PHONE AND SHOUTS INTO IT.

MARY
WHAT DO YOU WANT? Okay. Sorry I shouted, Helen. He'll explain. It's for you. Your Mum.

SHE HANDS TIM THE PHONE. HE TAKES THE PHONE AND JUST LISTENS.

TIM
Right - we'll come up.

HE HANGS UP.

MARY
What is it?

TIM
Dad. I'll call Kit Kat.

MARY
Is he all right?

TIM
No, he's not.

101 INT. TRAIN. DAY. 101

CUT TO THE THREE OF THEM ON THE TRAIN NORTH. THE START OF 'MARTHA' BY RUFUS WAINWRIGHT PLAYS…

102 EXT./INT. NORTH BERWICK HOME. DAY. 102

THE SCOTTISH FRONT DOOR. MUM ANSWERS. KIT KAT JUST SPRINTS STRAIGHT IN PAST HER.

MUM
Hello Darling.

TIM
Mum. How are you?

MUM
Honestly?

TIM
Why not?

MUM
Fucking furious. I am so… disinterested in a life without your father.

TIM HEADS INTO THE LIVING ROOM. THERE'S UNCLE D LOOKING OUT THE WINDOW.

TIM
D. How are you?

UNCLE D
Do you know - I'm very well, though a little hot. But your father I think is not so well. Cancer.

TIM
Yes.

UNCLE D
I'm very unhappy about that. At your wedding he said he loved me.

TIM
He does.

UNCLE D
I know. That was the best day of my life. So this is probably the worst.

THEIR EYES MEET. TWO EQUAL ADULTS.

TIM HEADS ON IN TO HIS DAD'S STUDY.

103 INT. DAD'S STUDY. DAY. 103

TIM
Dad.

IN CONTRAST TO THE DEEP SORROW OF THE REST OF THE HOUSE - IT SEEMS LIKE BUSINESS AS USUAL FOR HIS FATHER.

DAD
O for God''s sake - not you too?

TIM
What?

DAD
Well, Kit Kat's just rolled up blubbing her eyes out - and now you're here. What's Mum been saying?

TIM
The truth.

DAD
Yes, well, apart from that.

CUT TO THEM, SITTING IN HIS STUDY - THEY'VE BEEN TALKING..

DAD (CONT'D)
Don't think I haven't tried. It may have been the smoking but I couldn't undo that, as it was before you were all born - and Mum definitely wouldn't have gone out with me at all if I hadn't been such a sexy smoker. I did get it found as soon as possible - but it was too late.

TIM
Fuck.

DAD
Yes indeed.

TIM
How long?

DAD
O, you know, it could be years.

TIM
How long?

DAD
Weeks, I'm afraid.

PAUSE. MOMENT OF AWKWARDNESS. SOMETHING STRANGE IN THE AIR.

TIM
Have we had this conversation before?

DAD
Yes.

TIM
What happened?

DAD
I rather let myself down. Hugged you.

AND TIM WALKS TOWARDS HIM - HIS DAD STANDS - HE HUGS HIM. AS HE EMERGES FROM THE HUG -

TIM
I'm sorry, Dad - but I feel as though I've been misled.
(MORE)

TIM (CONT'D)
Turns out we can’t fix anything that actually matters. I thought we were meant to have a charmed life.

DAD
I never said that. I specifically never said that. Life is a mixed bag. No matter who you are. Look at Jesus - he was the son of God, for God’s sake, and it was still all a terrible old muddle. That’s why I warned you against the money thing, which is always a fuck up.

TIM
I know - but you must see, I feel a bit cheated.

DAD
Don’t - in fact feel the opposite - the only people who give up work at 50 are the Time Travellers who want to play more table tennis with their sons.

TIM TAKES IN THIS INFORMATION. SO THAT’S WHAT HIS DAD HAS BEEN UP TO.

DAD (CONT’D)
Sorry we had to call. It's suddenly got very bad - and Mum and I have been fighting it alone for quite a while.

TIM
Is there anything at all I can do?

DAD
Well, let's think about that, shall we? Sit down, have a cup of tea and a chat - and then maybe - I have thought of this one thing. If we're very careful. Just do it exactly the same….

104 EXT. NORTH BERWICK BEACH. DAY. 104

CUT TO THE BEACH. FATHER AND SON WALKING ALONG TOGETHER, AWAY FROM US. MUSIC PLAYS.

THEY GO DOWN A LITTLE DIP IN THE DUNES FOR A MOMENT - AND WHEN THEY REAPPEAR, IN THE DISTANCE WE SEE THAT TIM IS 10 AGAIN, A LITTLE BOY HOLDING TIGHT TO HIS FATHER'S HAND…..

WE WATCH THEM WALK AWAY - AS YOUNG TIM SKIPS AWAY AND TWIRLS IN THE JOYFUL WIND AROUND THE FATHER HE HAS ALWAYS LOVED…

105 INT. NORTH BERWICK HOME, DAD'S STUDY. DAY. 105

BACK IN THE STUDY, THE NEXT DAY. DAD IS LOOKING OUT TO SEA, THEN TURNS...

DAD
So. Tim. My son. Do you want to know the secret - or do you want to find it out for yourself - like I did?

TIM
O Christ - there's another secret?

DAD
Less dramatic. More important. The big one.

TIM
No - tell me. Let's save some time.

AND WE CUT OUTSIDE THE WINDOW AS WHEN THEY FIRST SPOKE. WE ARE NOT PARTY TO THE INFORMATION REVEALED.

106 INT. NORTH BERWICK HOME. DAY. 106

THE NEXT DAY. FATHER AND SON ARE STANDING BY THE FRONT DOOR.

DAD
This is obviously not goodbye.

TIM
Obviously.

DAD
Let's see each other while we can.

TIM
Yes.

DAD
Of course, if there's another child…

TIM
Right.

DAD
Think about that thing I mentioned. Practice.

TIM
I will. Thank you.

107 INT. TRAIN. DAY. 107

TIM IS ON THE TRAIN THINKING ABOUT WHAT HIS FATHER SAID. WE ARE INTERESTED. WHAT WAS THE SECRET?

108 INT. MARY'S FLAT. DAY. 108

BACK HOME IN BED…

MARY
What's your day tomorrow?

TIM
Ghastly. Long, boring meeting. Very difficult case - very late night.

109 INT./EXT. LONDON. DAY. 109

DISTINCTIVE MUSIC PLAYS. FIRST, WE SEE TIM IN THE MIDDLE OF A LONG LEGAL MEETING - WE SEE THEM ALL TALKING AND RORY IS THERE - BUT WE ONLY NOTICE THE BORING DISCUSSION……

THEN TIM RUSHES LUNCH… BUYS A SANDWICH FROM 'PRET A MANGER'.

HE GETS A PHONE CALL FROM KIT KAT AS HE WALKS TOWARDS THE COURT. HE IS IMPATIENT HEARING FROM HER, TRYING TO GET OFF THE CALL FROM THE VERY START…

TIM
Hey Kit Kat. How's things? O Good - great. Look, I'm sorry, this isn't a great time. Maybe later. Okay. Okay. Well look, that's great- I'm really pleased. Wow. Great. Good old Teddy. Okay… Yes, I see. No - that really is the sort of thing we'd be hoping for. Urgh. Honey - this is so not the right time to talk about this - I'm needed in court in about 5 minutes. Okay. Yes. My darling - I love you - but I'm going to have to go or I'll lose my job. Let's talk later. Great news. Okay. Okay.

THEN INTO COURT. HE IS SUMMING UP TO THE JURY. HIS CLIENT IS VERY WORRIED AND HE IS VERY TENSE - BUT HE GETS THE RESULT THAT HE WANTED - "NOT GUILTY" - AND, AS HE TIDIES HIS PAPERS, HE SAYS TO HIMSELF 'PHEW'.

COMING BACK HOME ON THE UNDERGROUND - BORED. CHECKING HIS WATCH. TIRED. AN ANNOYING MAN ON THE TRAIN LISTENING TO HIS TOO LOUD IPOD.

GETTING HOME LATE. HEADING OFF TO BED ASAP, AFTER THIS LITTLE BIT OF EXHAUSTED DIALOGUE IN THE KITCHEN.

MARY
How was it?

TIM
Tough. Dull. Tense. Time for bed.

CUT TO THEM IN BED

MARY
Light off?

TIM
Yes - tohugh I might just pop to the bathroom first…

CUT TO TIM IN THE BATHROOM.

TIM (CONT'D)
Okay, Dad, let's give it a go.

HE SHUTS HIS FISTS AND TRAVELS.

110 INT./EXT. LONDON. DAY. 110

CUT STRAIGHT BACK TO THE START OF THE SAME DAY.

THE SAME LONG MEETING - WE SEE THEM ALL TALKING - BUT THIS TIME WE SEE TIM LOOK ACROSS AT RORY WHO WE JUST GLIMPSED IN THE BACKGROUND EARLIER - AND HE SMILES AT HIM - AND RORY BEAMS BACK. RORY MIMES A LITTLE SECRET YAWN. THEN TIM GOES BACK TO LISTENING…. AND WHEN THE OTHER LAWYER SAYS SOMETHING CLEVER SAYS ' THAT IS A VERY GOOD POINT."

THEN TIM RUSHES LUNCH… BUT THIS TIME, HE ENJOYS SCANNING THE FOOD AND PICKS OUT SOMETHING NICE - AND THEN THERE'S A PRETTY GIRL WHO SERVES HIM IN THE SAME WAY AS BEFORE, BUT HE RESPONDS POSITIVELY AND CIVILLY TO HER.

HE GETS THE PHONE CALL FROM KIT KAT. EXACTLY THE SAME CONVERSATION BUT THIS TIME DONE WITH LOVE - AND WE SUDDENLY REALISE THAT THIS IS <u>THE</u> CALL - THE ONE WHERE AT LAST KIT KAT IS HAPPY - AND IT'S GOOD NEWS. AND SOMEHOW - IN EXACTLY THE SAME TIME - TIM MANAGES TO BE THRILLED…

TIM
Hey Kit Kat. How's things? O Good - great. Look, I'm sorry, this isn't a great time. Maybe later. Okay. Okay. Well look, that's great- I'm really pleased. Wow. Great. Good old Teddy. Okay… Yes, I see. No - that really is the sort of thing we'd be hoping for. Urgh. Honey - this is so not the right time to talk about this - I'm needed in court in about 5 minutes. Okay. Yes.
(MORE)

TIM (CONT'D)
My darling - I love you - but I'm going to have to go or I'll lose my job. Let's talk later. Great news. Okay. Okay.

THEN INTO COURT. THIS TIME THOUGH, INSTEAD OF THE MYOPIC RUSHED VIEW - TIM SEES THE BEAUTY OF THE BRITISH COURTROOM, GRAND, BEAUTIFUL, LEATHER, CIVILIZED, ORGANISED.

CUT TO HIS SUMMARY - "LADIES AND GENTLEMEN OF THE JURY" - AND HE LOOKS INTO THEIR EYES TO SEE THEM AS REAL PEOPLE, REALLY LISTENING, TAKING THEIR JOB SERIOUSLY. AND HE LOOKS BACK AT HIS CLIENT - REALLY CARING. HE CAN FEEL THE POWER OF WHAT HE'S SAYING - SAYS IT WITH A LITTLE MORE RELISH.

AND THEN CUT TO THE VERDICT. AND WHEN THE JUROR SAYS 'NOT GUILTY' - TIM IS UNCOOL - A HUGE SMILE - A WARM HANDSHAKE WITH THE OVERJOYED CLIENT - A LOOK AT THE JURORS AND HOW PROUD THEY ARE OF THEIR CORRECT DECISION. HIS EARLIER "PHEW" - NO CELEBRATION, JUST RELIEF - IS REPLACED BY "HURRAY".

COMING BACK HOME ON THE UNDERGROUND - LOOKING AT HIS WATCH. ACCEPTING IT'S LATE - UNBUTTONING HIS JACKET, LOUNGING BACK. ACTUALLY HEARING THE MUSIC COMING FROM THE MAN'S MUSIC - AND ENJOYING IT.

CUT TO MARY AND TIM IN BED AGAIN.

MARY
So, not as bad a day as expected?

TIM
No, pretty good actually. Very good day really.

HE GIVES HER A BIG SMILE. IT WAS EXACTLY THE SAME DAY - AND COMPLETELY DIFFERENT.

TIM V/O
And so I began to live the new life my Dad gave me. Each day, lived twice. Once with all the strains and tensions that stop us noticing how sweet the world can be - and once, well, noticing.

111 INT. TRAIN. DAY. 111

MARY AND TIM ARE BACK ON THE TRAIN GOING NORTH… MUSIC PLAYS.

TIM V/O
Some days, of course, though, you only want once….

112 INT. NORTH BERWICK HOME. DAY. 112

THE HALLWAY IN NORTH BERWICK. IT IS EMPTY. THEN UNCLE D COMES DOWNSTAIRS, FIXING HIS WAISTCOAT, BLACK SUIT. THEN TIM'S MUM COMES DOWN, FIXING HER SCARF. THEN KIT KAT, BLACK JEANS AND T-SHIRT, NO SHOES. WITH HER NICE BOYFRIEND TEDDY, WHO IS THE SWEET MAN FROM THE START WHO DANCED WITH THE 10 YEAR OLD AND PLAYED BAD TENNIS AGAINST CHARLOTTE. THEN TIM IN HIS SUIT.

MUM
Right - are we ready for this?

TIM
Just give me one minute.

HE GOES INTO THE TOILET - HE COMES OUT DRESSED IN NORMAL CLOTHES. HE HEADS INTO THE STUDY. HIS DAD IN PERFECT HEALTH IS SITTING IN HIS BIG LEATHER CHAIR, READING DICKENS…

DAD
This bit's very good - can I just read you this bit -

TIM
Read away. We've got all the time in the world.

DAD
If only….

PAUSE - THERE'S SOMETHING SAD IN THE AIR.

Where have you come from?

THERE ARE TEARS IN TIM'S EYES.

Okay - okay. Thanks for coming. How's Uncle D's suit.

TIM
Immaculate.

DAD
Excellent. You don't have to come, you know. Memory is lovely too.

TIM
Read on….

AND HE BEGINS TO READ A FUNNY PASSAGE FROM 'DOMBEY AND SON' OUT LOUD, AS TIM SITS AND LISTENS.

113 EXT. NORTH BERWICK HOME. DAY. 113

OUTSIDE TO THE BIG CAR IS DRIVING AWAY, WITH ALL OF THEM IN IT. IT'S THE DAY OF HIS DAD'S FUNERAL.

114 INT. TRAIN. DAY. 114

BACK IN LONDON, TIM AND MARY ARE ON THE TRAIN HOME.

MARY
What do you think about the kids?

TIM
What about them?

MARY
Not many, are there?

TIM
I'm sorry?

MARY
Well, I just thought. Maybe - you know - it's time for the insurance baby - in case something happens to one of them. In case one of them is really clever - we don't want the other one to spend his or her whole life feeling stupid - if we have another one, at least we could have two happy thickies.

TIM
You're so romantic.

MARY
What do you think?

TIM
Ahm - you know - once it's done it can't be undone.

MARY
Yes, I know that.

TIM
Cool. Cool.

HE TAKES IN WHAT THIS MEANS.

TIM (CONT'D)
Anyway - we might try and nothing happens.

MARY
Exactly.

115 INT. MARY'S FLAT. DAY. 115

MARY IS VERY PREGNANT FOR THE THIRD TIME - IN THEIR BEDROOM.

MARY
Hard to imagine, isn't it? Could be tonight.

TIM
Yes. You cannot believe the detail in which I know the route to the hospital. Will you excuse me for a sec - there's something I've got to finish.

HE IS HEADING DOWNSTAIRS.

MARY
No, fine - I'll be asleep by the time you get back up. Forgive me.

HE HEADS DOWN. GOES INTO THE LIVING ROOM, IN TOTAL DARKNESS. STANDS THERE BOLDLY, FISTS CLENCHED.

116 EXT./INT. NORTH BERWICK HOME. DAY. 116

CUT TO OUTSIDE THE HOUSE IN NORTH BERWICK.

INSIDE TIM AND HIS DAD ARE PLAYING TABLE TENNIS. HIS DAD WINS ONE FINAL LAST DRAMATIC POINT WITH A FLOURISH AND A SMASH.

DAD
O my God. I won. I haven't won for years!

TIM
You finally got good.

DAD
What's my prize? Apart from the Olympic gold medal?

PAUSE. A BIG SMILE FROM TIM.

TIM
A kiss will have to do.

DAD
A kiss? A kiss?

TIM STEPS FORWARD AND KISSES HIS FATHER GENTLY ON THE CHEEK. THEY LOOK AT EACH OTHER. SUDDENLY IT IS CLEAR TO HIS DAD. THIS IS THE LAST TIME.

DAD (CONT'D)
I get you. This is it then?

TIM
Yes. This is it.

DAD
My son.

TIM
My Dad.

THEY BOTH SMILE. PAUSE.

DAD
Or just one more game - I'd love to beat you twice.

TIM
It's never going to happen.

DAD
“Who'd have thought it - father and son for the 28th year in the World final - and young Tim suddenly looking like a broken man”

117 EXT./INT. NORTH BERWICK HOME. WINTER. 117

CUT OUTSIDE THE FAMILY HOUSE AGAIN - BUT NOW IT'S WINTER - SPECKS ON SNOW.

TIM V/O
So now I'm almost up to date with my story. Sometimes, just for fun - I still bounce around -

CUT INSIDE, WHERE CHRISTMAS IS BEING CELEBRATED AROUND THE TREE. TEDDY THE BOYFRIEND IS HOLDING A NEW IPAD. NEXT TO KIT KAT - PREGNANT.

TIM
Mum - surprisingly modern and good taste gift for you.

MUM
Thank you. Open yours - it's even better.

HE OPENS IT - THE MOST HIDEOUS HAT OF ALL TIME. THE FULL KNITTED SANTA.

MUM (CONT’D)
What do you think?

TIM
I think it's GORGEOUS.

WE CUT TO HIS MUM, DELIGHTED, THEN CUT BACK TO TIM - HE IS NOW HOLDING THE IPAD, NOT THE JUMPER.

Have you got one of these, Ted?

TEDDY IS WEARING THE HIDEOUS HAT.

TEDDY
No - I'd love one, but… I hear they're great.

118 EXT./INT. MARY'S FLAT. DAY. 118

THE OUTSIDE OF THE LONDON HOUSE.

TIM V/O
But in the end, I think I've finally learnt the full message from my strange adventures in time - the truth is I now don't travel back at all, not even for the day. I just live every day as if I have deliberately come back to this one day - to enjoy it as if it was the full, final day of my lucky life….

IN THE BEDROOM. BOTH OF THEM IN BED. A GLOWING GREY DAY OUTSIDE.

MARY
I'll do the kids.

TIM
No, don't worry - I'll do it.

MARY
Yes, you do it.

SHE TURNS AND GOES BACK TO SLEEP.

THE DEFINITIVE MUSIC OF THE FILM PLAYS. SUDDENLY, THE CAMERA STYLE CHANGES SUBTLY - A SPECIAL BEAUTY IN EVERYTHING….

TIM HEADS DOWNSTAIRS - MAISIE'S WAITING, IN HER LITTLE PINK SCHOOL UNIFORM - TIM STARTS TO MAKE BREAKFAST- THE LITTLE BOY DRIFTS IN, ALL SLEEPY AND PYJAMA'D.

CUT TO TIM FLIPPING A PANCAKE UTTERLY BADLY.

MAISIE
You are the WORST.

LITTLE BOY
Want Mummy....

TIM LAUGHS AT HIS NAUGHTY SON.

119 INT./EXT. LONDON STREETS/BUS/LEGAL CHAMBERS. DAY. 119

HE WALKS MAISIE TO SCHOOL - WAVES TO HER OUTSIDE THE SCHOOL GATES. WALKS AWAY - LOOKS AT THE STREETS HE WALKS EVERY DAY, WITH THEIR PRIVATE CHARM.

HE RUNS AND CATCHES A BUS - A YOUNG GIRL AND AN OLD WOMAN SITTING IN FRONT OF HIM CHAT ENTHUSIASTICALLY.

AT WORK RORY IS THERE - LOOKING CHAOTIC - WORKING HARD - INK ON HIS FINGERS…

RORY
Hell of a day ahead.

TIM
We'll get through it.

A MORNING CUP OF TEA…. IT'S JUST THE MOST UTTERLY NORMAL DAY.

AND THEN CUT TO TIM AND RORY IN UTTER CHAOS RUSHING ALONG A CORRIDOR, LATE AGAIN - WHEN HIS MOBILE GOES. IT IS MARY.

INTERCUT WITH HER. SHE IS ALSO IN RUSH, SOMEWHERE ELSE IN LONDON, LOOKING WONDERFUL, THE WIND BLOWING HER HAIR.

MARY
What time are you home tonight?

TIM
About 9, I hope. You?

MARY
6. I'll get dinner ready. What do you fancy?

TIM
You decide.

MARY
Risotto?

TIM
What flavour?

MARY
Maybe chicken.

TIM
Heaven.

HE HANGS UP, STEPS FORWARD. FREEZE.

AND THAT IS THAT - THE REALITY OF DINNER WITH YOUR WIFE AT THE END OF A NORMAL WORKING DAY IS ACTUALLY WHAT HEAVEN IS.

109 'MOMENTS OF PLEASURE' BY KATE BUSH PLAYS OVER THE CREDITS. 109
WHICH CONSIST OF BITS OF FILM, SUBMITTED ON THE NET, OF
PEOPLE'S FAVOURITE MOMENTS OF THEIR OWN EXTRAORDINARY,
ORDINARY LIVES.